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The Social Workers' Library
J. L. GILLIN, EDITOR

COMMUNITY RECREATION

BY

J. C. ELSOM, M.D.

PROFESSOR OF PHYSICAL EDUCATION,
UNIVERSITY OF WISCONSIN

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"We are all fellow travellers
Along Life's weary way;
If any man can play the pipes,
In God's name, let him play!"

"Come now, what masques, what dances shall we have to wear away this long age of three hours between our after-supper and bedtime? Where is our usual manager of Mirth? What revels are at hand? Is there no play to ease the anguish of a torturing hour? Call Philostrate."

—SHAKSPERE, *A Midsummer Night's Dream.*

PREFACE

A considerable amount of literature concerning community recreation has appeared within the past twenty years. In books, magazines, and newspapers, many cogent reasons for recreation have been given by a number of earnest writers, and many suggested forms of recreation have been outlined cleverly and entertainingly. National organizations have come into existence whose sole purpose is to encourage and foster the play and recreation movement, and to serve communities in their problems of leisure-time activities. Within recent years, we have taken our play seriously. These things have happened because of our realization that life is made richer, fuller, and more vivid by a well-planned program of work and play, distributed in adequate proportion. Besides, we have learned that play is educational; and in the scheme of life, there are other agencies beside books and the four walls of the schoolroom which train the brain, quicken the intelligence, increase the vocabularies, broaden the social instinct, develop the judgment, and promote quick response to stimuli. All of these desirable qualities are promoted by a carefully adjusted program of recreation.

The material concerning recreation, especially as applied to the whole community, is scattered, and perhaps incompletely treated in any one publication. The breadth of the subject no doubt precludes this possibility. The author has made the attempt in the present volume to gather together a wide variety of suggestions for many social occasions, with hints as to organization and methods, with the desire to furnish an outline of a year's program. All of these methods and games have been tested in actual practice in a large number of groups

in many parts of the country. Only those that have seemed to the author to be the most workable and most interesting have been included in the present volume. An attempt has been made to describe in detail the games and the methods of teaching them; it has been the author's purpose to prepare a handbook for those who are promoting recreational programs in their communities, and also for those who may be called upon to teach subjects pertaining to community recreation.

A chapter or two on the philosophy of recreation is given, and some of the historical connections of the subject of recreation. These fundamental principles should be understood if we are to administer recreation intelligently. Certain games have been described with a brief discussion of their particular values from an educational and social standpoint. These things should be understood if one is to become a good leader of games. In the main, however, the author has attempted to give a minimum of theory and a maximum of practical and useful suggestion.

My thanks are due to many members of my classes in community recreation, who for many years have contributed papers dealing with a twelve months' program. Some of these suggestions may be original, many of them were gleaned from various unknown sources, but it is hoped that they may all be useful. When one speaks of inventing a new game, or a new method of entertainment, he is on doubtful ground. Many of these diversions have come down to us from distant ages, and are gathered from the customs of almost all nations. Hence originality in these things is somewhat questionable. However, no game should be discarded because it is old, provided it possesses qualities of interest and value. Modifications and variations of these recreational forms are being made constantly; some of them appear here perhaps with a new dress, but with the same old reliable skeleton of time-honored construction. Many of the guessing games have been revamped, with additions and modifications. Since no game

may be copyrighted, the material is free for all, as indeed it should be.

I am greatly indebted to my friend, Prof. E. B. Gordon, of the Music Department of the University of Wisconsin, for his assistance in the chapter on Community Music; to Miss Hazeltine of the Wisconsin Free Library Commission, for the material on dramatic readings which she has carefully gathered and arranged; to Prof. A. L. Masley, and to many others, for kindly and enthusiastic assistance of various sorts. And I may add, very truthfully, my word of thanks to the people of Wisconsin, in many of its communities throughout the State, as well as people elsewhere, who have responded so splendidly to our efforts to "try out" these things on them, although perhaps they have been unaware of the fact that they were subjects of experiment. At any rate, the writer is convinced that all people, sage or untutored, rich or poor, young or old, dignified or frivolous, will respond on occasion to some of the recreational methods described herein, and thus they may preserve themselves from an undesirable mental and social ossification and premature senility of mind and spirit and body. To keep young and fresh, and to possess eternally the spirit of play is a "consummation devoutly to be wished."

J. C. Elsom.

The University of Wisconsin.

INTRODUCTION

In the Orient one is struck by the long hours which the factory workers must put in in order to make a living. The Oriental works from daylight to dark. The Westerner works only limited hours. Even between prisoners in the West and the East there is a contrast in working hours. At Sholapur, India, I saw the inmates of the Criminal Tribes Settlement coming from their work at the dawn. In the United States even the prisoners operate on an eight-hour to ten-hour day.

It is a serious problem as to what shall be done with the leisure time of American workers. Shall it be wasted or used for social ends? Shall the use of leisure time be a means of self-improvement or of self-destruction? Studies already made have shown that there is a close correlation between the constructive use of spare time and wholesome citizenship; between the undirected and casual use of spare time and delinquency. The ancients knew the value of play. We are learning that the highly organized industrial life of our day, with its fatigue consequent upon high tension, must be offset by wholesome recreation, or it will prove deadening: hence the growth of playgrounds, parks, and organized recreation; hence also, the revival of plays and games in our social gatherings. The popularity of dancing testifies to the imperative necessity of relieving the boresomeness of social gatherings by physical activity. That popularity witnesses also the barrenness of ideas of most groups as to methods of increasing the variety of social activities. The revival of other forms of community recreation is due to the feeling that even in our recreations, variety is the spice of life.

Dr. Elsom, by long experience in teaching community rec-

reation in a university and in camps and schools, has been able to test in the laboratory innumerable games and plays. This book represents a harvest of the best of these. Any one who has seen him break the ice of reserve and timidity, either in a gathering of students strange to each other, or in a group of village and farmer folk brought together for some community enterprise, can testify that these games are the result of long testing, and rest firmly upon a profound philosophy. He might well say, "Let me teach a group to play, and I care not how deep the ice."

THE EDITOR.

CONTENTS

CHAPTER PAGE

I THE COMMUNITY AND ITS RECREATIONAL PROGRAM 3
DEFINITION—THE WIDER COMMUNITY—COÖPERATION—ORGANIZATION—RECREATIONAL PROGRAMS—LEADERSHIP—TACT—GENERAL PARTICIPATION—PREPARATION AND MANAGEMENT OF PROGRAMS

II RECREATION 14
PHYSICAL CHANGES—PLEASURABLE ACTIVITIES—COMPETITION—PSYCHIC INFLUENCES—INSTINCTS IN RECREATION—SURPLUS ENERGY—SOCIAL ELEMENTS—HOBBIES—DANCING

III RECREATION HISTORICALLY CONSIDERED 37
ANTIQUITY OF GAMES—OLD ENGLISH GAMES—QUOITS — TENNIS — FOOTBALL — GOLF — TOURNAMENTS—RUNNING AT THE RING—THE TOURNAMENT IN VIRGINIA

IV RECREATIONS FOR WINTER 49
THE CALENDAR—PLANNING THE YEAR'S RECREATIONAL PROGRAM—NEW YEAR'S DAY—NEW YEAR'S GIFTS—TWELFTH-NIGHT—THE QUAALTAGH—GAMES FOR NEW YEAR'S PARTIES—NEW YEAR'S RESOLUTIONS—DEBATES—NEW GUESSES—PROGRESSIVE DINNER PARTY—CHRISTMAS TREE BONFIRES—BOMBASTIC PROVERBS—GENERAL GAMES—EVENTS OF THE YEAR—OUTDOOR SUGGESTIONS—ST. VALENTINE'S DAY—GAMES FOR VALENTINE PARTIES—SELECTING PARTNERS—BIRD MATES—THE PICTURE-FRAME—WASHINGTON'S AND LINCOLN'S BIRTHDAYS—GAMES AND APPROPRIATE EXERCISES

CHAPTER PAGE

V Recreations for Spring 82
ST. PATRICK'S DAY—GAMES—SEEING GREEN—IRISH GEOGRAPHY—THE BLARNEY STONE—IRISH WORDS—THE FIRST OF APRIL—HISTORY—APRIL-FOOL PARTIES—COSTUMES AND PREPARATION—THE APRIL MUSEUM—THE TRUTHFUL PORTRAIT—APRIL COUNTING—ALPHABETICAL WEDDING—LEMONS AND ROSES—MAY DAY—HISTORY—ARBOR DAY—BIRD AND TREE HIKES—TREE RIDDLES—ROADSIDE QUESTIONS—WILD-FLOWER GUESSING RIMES—MOTHER'S DAY—PICNIC PROGRAMS AND STUNTS—PROGRAMS AND EQUIPMENT—EVENTS—RACES FOR ALL CLASSES

VI Recreations for Summer 129
CAMPING AND HIKING PROGRAMS—SCOUT CAMPS—CAMP PROGRAMS—CAMP-FIRES—STORY-TELLING—AN ILLUSTRATION, "HOW SIX MEN GOT ALONG IN THE WORLD"—WOODCRAFT COUNCIL FIRE PROGRAM—SONGS—AWARDS—GAMES AND CONTESTS

VII Recreations for Fall and Christmas . . . 169
SOCIAL MIXERS—GAMES AND METHODS—MIXING MARCHES—GAMES FOR THE SCHOOL-ROOM—GAMES OF SPELLING, VOCABULARY, HISTORY, GEOGRAPHY, ARITHMETIC—HARVEST-HOME—THANKSGIVING—HISTORICAL CONNECTION—GAMES AND CONTESTS—HALLOWE'EN PARTIES—CONTESTS, RIDDLES, AND GAMES—CHRISTMAS—CAROLS—GAMES AND PARTIES—SHADOW PLAYS AND PANTOMIMES

VIII The Reading of Plays 230
HOW TO CONDUCT A DRAMATIC READING—LISTS OF PLAYS—REHEARSALS—GENERAL DIRECTIONS

IX Community Music (by Edgar B. Gordon) . . 251
CULTURAL ADVANTAGES—LEADERSHIP—SONG MATERIAL—FORMAL SINGING—INSTRUMENTAL MUSIC—ORCHESTRAS—COMPETITIONS—MUSIC IN THE HOME—SONG BOOKS

Bibliography 265

Index 275

ILLUSTRATIONS

Ski-jumping	*Frontispiece*
	FACING PAGE
Ready for the Toboggan Slide	50
The Sport of Skating	50
A Hiking Club	104
A Roadside Lunch	104
Balloon-blowing Race	114
Rope-skipping Race	114
A Photographic Hike	130
Canoeing on Pleasant Waters	130
Aquatic Sports	138
A Woodcraft Council Fire	152
The Pillow Spar	162
Preparations for an Overnight Hike	162

COMMUNITY RECREATION

COMMUNITY RECREATION

CHAPTER I

THE COMMUNITY AND ITS RECREATIONAL PROGRAM

What Is a Community?—The word *community* is derived from the Latin *communis,* which means "common."

We may say, therefore, that a community is a body of people having common interests, common purposes, common conditions and environment, and who live their lives, social, intellectual, recreational and economic, largely together. This living together is a racially old instinct. We know that man has always sought companions and taken pleasure in this association. Man is by nature social and gregarious; since the primitive days of his history, he has found safety, protection and pleasure in being associated with his fellows. He has discovered the values of coöperation, and proven the truth that he cannot "live to himself alone." Companionship, friendship, comradeship, fellowship—these were always, and remain, the finest things in the world, and most desirable for all men and women. The true community exists when these qualities are the common possession of each. To be *congenial* means to be *kin to;* kin-folks are naturally helpful, friendly, and inclined to further each other's interest.

A community, therefore, consists of kin-folks. It is not necessary that there be ties of blood to form the ideal community; but in interests and general purposes, its members

must be akin. In the true community there is mutual helpfulness, and a coördinated effort for the general welfare, whether this welfare be physical, mental, spiritual, or social. The old-fashioned husking-bees, log-rollings, quilting parties, and other tangible forms of helpfulness to neighbors are all illustrations of the community spirit among our rather immediate ancestors. These things most often occurred, of course, in small neighborhoods, in which there was intimate acquaintanceship and friendly feeling. "Bear ye one another's burdens" is not a new doctrine, but a very Christian one; "Share ye one another's joys" might well be included in the community's slogan.

The Wider Community.—In a wider sense, the community may include a larger territory than one's immediate neighborhood, and may include, of course, people who are not acquainted. For example, the college community, which may consist of many thousands of students, is a real entity, in spite of the fact that the students do not all know one another. But a real bond of common interests exists, which makes for unity and coöperation. Witness the enthusiasm and universal college interest in athletic contests, for example, with the coordinated cheering and "boosting" for the college teams. This so-called "community spirit" is a very real thing; it varies fundamentally in different places, just as college spirit does. When there is universal coöperation, universal interest, and universal promotion, the community is prosperous and alive; otherwise, not.

The community is formed of individuals, and of families, or homes; thus we find that there exist first the individual interests and life, then the more intimate and very close relationships of the family and home, and beyond these the wider and equally necessary community life. Whatever harms the individual hurts the family; what hurts the family is felt by the community. The same is true of benefits. The community, therefore, is democratic, social, and coöperative, and depends

for its health on its individual members. The real community spirit exists when there is a wide variety of interests, in all of which the community is concerned. This universality of purpose and project, desire and effort, binds the individuals in very real bonds, and makes for friendly coöperation in the highest sense. The desire for the "common good of all" is a high ideal, and promotes supreme effort for the accomplishment of purposes. This spirit was abundantly shown during the World War, and in reality developed the coöperative spirit throughout the nation as nothing else could possibly have done, thus uniting the whole country and enlarging the community to national proportions. It was the most beneficent effect of an otherwise distressing experience. The eagerness for working together in this time of stress was noteworthy on the part of all organizations, irrespective of political parties, religious beliefs, sectional differences, class distinctions, or other elements which usually tend to disrupt coöperative effort. Here was an intensity of desire for a common cause which seldom exists. If this spirit could have been made a permanent possession of the nation, the War would, no doubt, have been worth its cost.

Coöperation.—Coöperation and union for specific purposes are common in our business and social life, but these itemized interests do not necessarily promote the larger and more real community spirit. For example, men combine in scores of ways for some one particular purpose, but lack a universality of interest which makes the real community. Corporations innumerable are formed for business promotion only; societies and organizations formed for trade promotion, scientific study, political action, research, agricultural advancement, athletics, worship, service, and many other purposes may be cited as examples of certain specific interests which may partially bind people together—but only partially. A wider range of interest is necessary to form a community in the truest sense of the word.

Our changing civilization and modes of living, with universal and rapid transportation facilities, have, of course, revolutionized the geographic distribution of communities, and have widened the possibility of community effort and organization. One no longer finds his interests confined to a small neighborhood or township, county, or village, but reaches far outward in his acquaintanceship and in his social and business interests. It is not possible, therefore, to define definitely the community boundaries. They are not so clearly drawn as formerly, when farms and villages were more decidedly isolated, and when people traveled but little. On account of the rapidly expanding territory of community interests, definite organization for specific purposes is all the more necessary. This is especially true of the organization of recreational and social activities. The community spirit, unless nurtured, may become lost to a great extent, each individual going his own way and becoming independent in his action and interests, just as is the case with the dwellers in a modern apartment-house in a great city, where no feeling of community life is present, and where one is unacquainted with his neighbor, and has no desire for acquaintance or association.

Organization.—Organization is the key-note of community success, whether this be for economic reasons, production, marketing, or for purely esthetic and cultural advancement, or for social and recreational purposes. An organized community is, therefore, a successful community, materially and socially. Its people are apt to be happier, more friendly, and more contented. It is less liable to lose its young people, who, in unorganized communities, tend to flock to cities for more exciting contacts and greater social diversions. J. H. Kolb, in the Wisconsin *Rural Organizations' Handbook,* says very aptly:

"If wants are to be satisfied, if standards are to be progressive, and if rural civilization is to be permanent, then group action will be necessary. This can no longer take place on the old neighborhood

economy basis. It must be expanded to a larger community basis which is consistent with the demands of changed needs and wants. It will likewise probably mean some specialization on the part of the country community, for certain needs can now be more successfully met by the town or the city than was possible in the pioneering days. This only means that some farmers and their families will need to give more consideration to local community relations. They may need to redefine their community boundaries and their group loyalties."

Forms of Organization.—The nature of clubs, societies and associations is very varied. The particular need of a community will determine the character of its organization. These organizations may include men alone or women alone, or they may be clubs essentially for boys or girls, or both; again, they may include practically the whole of the community. Following is a partial list of such organizations:

Agricultural.—The Grange and other farmers' clubs, farm bureaus, horticultural and garden clubs, farmers' institutes, coöperative associations, and other organizations, economic, social or instructional in character.

General.—Country life clubs; good-roads organizations; neighborhood improvement associations; ladies' aid societies and other religious organizations; and clubs for cultural purposes, homemaking, cooking, and the like.

Specialized.—Athletic clubs (golf, tennis, basket-ball, baseball, football, rowing, and so on); literary clubs; dramatic and debating clubs; travel clubs; hiking and camping clubs; nature study clubs for studying birds, trees, wild-flowers, mushrooms, and the like; good health clubs; photographic clubs; and many similar organizations.

Boys' and Girls' Clubs.—Boy Scouts; Girl Scouts; Campfire Girls; Woodcraft League; agricultural and stock-raising clubs; canning clubs; garden clubs; and others.

It is not the purpose of this discussion to comment in detail upon the values of these organizations, although this might well be done. Some of them, at least, should exist in every com-

munity. All have their values in community life, and serve as stimulants for activities along diverse lines. Such clubs have values other than the specific purposes which appear in their programs. Sociability and better acquaintance between neighbors and friends is undoubtedly fostered by such contacts. By means of the activities of these organizations, unifying bonds in community life are certainly cemented, and many other valuable results are obtained, good alike for the individual and the community.

Recreational Programs.—The recreational programs which are outlined in this book are suggested as supplementary to the more formal and specific kinds of activity which may be taken up by any of the organizations mentioned, forming a part of its program only, and often a very valuable and pleasant part. Recreation is not the whole of life, but a *part* of life. It is true that "all work and no play makes Jack a dull boy," but it is equally true that all play and no work would surely be disastrous. A proper proportion of recreational activities should be mixed with the more serious business of living. The necessary adjustment is not always made in community life. Recreation serves as a tonic, invigorating mind and body alike. Properly used, it renders labor easier and adds zest to every task. It smooths the ruggedness of the road which leads to serious accomplishment. The man who boasts that he has never taken a holiday in his life has no cause for boasting. Rather, he should be ashamed; because his efficiency is seriously injured, his outlook on life has become warped and contracted, and he has, no doubt, fallen into ruts which seriously handicap his powers of accomplishment.

Leadership in Recreation.—The demand for adequate leadership in all lines of endeavor always exists. Whether leaders are born, and not made, as is so often asserted, is a question. Qualities of leadership may be developed as well as inherited, and often show themselves in unexpected places. In recreational matters, it is first of all essential that the leader

himself have the spirit of play. It is inconceivable to think of a sour, crabbed, pessimistic, dyspeptic individual as a leader of games. The age of the leader is perhaps immaterial, so long as he possesses the spirit of youth. This spirit is essential. If one can put himself in the place of the child, or of the young person, and have a sympathetic understanding of his emotions, viewpoint, and psychology generally, he is likely to be a leader of potential efficiency. The personality of the leader is of utmost importance. Personality depends upon physical, mental, social and spiritual qualities—an indescribable possession of priceless value. While perhaps an inherent possession of the individual, it may be cultivated to a large extent.

Tact.—The leader in recreation should possess, undoubtedly, a high degree of *tact*. Since play is its own reward, and is spontaneous, one cannot be forced into it; he may be led, or directed and encouraged, but there should never be coercion, else the spirit of play is dead. The leader, therefore, must *lead* and never *drive*. He must have a sense of humor, and of politeness as well. To hurt a player's feelings is inexcusable. There have been many games described in which one player is made the butt of a joke. It seems that the object of this poor type of game is to cause embarrassment to one player, in order that the others may be amused. These games may be described as horse-play, and had better be omitted from all recreational programs. The same is true, also, of those games and contests in which *eating* and *drinking* have a part. It is a crude form of entertainment to watch several persons gulping down bananas, pies, watermelons, cake, crackers, or the like, in the form of a contest, to see which individual surpasses all the rest in outraging his astonished digestive organs by such speed of gormandizing! However amusing these contests may be to unthinking spectators, the entertainment they afford is of a low form, one more suitable for savages and Hottentots than for civilized people. Again, those forms of contest in which en-

durance is stressed are very inadvisable. One reads of couples dancing for records of endurance in the so-called "dance marathons," and of "flag-pole sitters," who seek to break inane records of previous misguided performers, and such silly people. Nothing could be further from the spirit of recreation than such performances. To witness young men and young women going through the movements of a dance for days and nights continuously is a sorry spectacle indeed. Such inanity would seem to be evidence of an exceedingly low mentality. No form of recreation should be a hygienic misdemeanor, or tend to injure the physical, mental, or moral health.

General Participation.—The good leader of games will see to it that all members of the group have opportunity to take part. General participation is the desirable thing. There are always those who are backward and bashful, and who make many mistakes, or are slow to learn. These should be given tactful encouragement and instruction. Thus, participation in games leads to self-expression and social improvement, hence is educational. The best form of game is that in which every participant has an active part to play, whether he be old or young. Especially in social recreational programs, games for the whole group should be provided, so that there will be no spectators, but all will be active participants.

Variety.—The leader of recreational activities should be well versed in the rules and technique of a large variety of games, and should have a reasonably large working repertoire at his finger-tips. He can hardly teach a game successfully, unless he is thoroughly acquainted with the rules of play. These rules should be carefully explained, since the pleasure in a game is largely enhanced when all players are familiar with the rules. It is interesting to note how one game will be eagerly played by one group, and rejected by another. Interests vary greatly in different groups, and on different oc-

casions. This fact makes it essential for the leader to familiarize himself with a varied list of games, and to be able to change rapidly from one to another if interest in any particular game should flag. It is a mistake to continue the use of a game when the players have lost interest in it. Rather, it is better to change to a second game while interest in the first is still lively. When a program of games is given for a social evening, for example, active games should not be continued until the players are greatly fatigued. The more quiet, or inactive, games should be interspersed with those requiring vigorous exercise.

Friendliness.—Friendliness is an essential characteristic of a good leader. His spirit must be one of camaraderie, because play is always best accomplished when the players are friends. Cheerfulness and a sense of humor, good sportsmanship and enthusiasm usually accompany a friendly spirit; they are all essential possessions of a natural leader. A good strong voice is always desirable, and a forceful manner of directing recreational activities. This manner should never be overbearing or autocratic, but the director should have matters in hand sufficiently to exert very positive leadership. Self-confidence is another valuable and necessary qualification. An air of assurance begets confidence on the part of the participants in games. The leader must not only know the rules of the game, but enforce them. He should be able to create interest, and maintain attention throughout the program.

Preparation and Management of Programs.—It is very essential that all forms of recreational program be carefully and completely prepared beforehand. The leader should never depend upon chance, or the inspiration of the moment, in the carrying-out of his program; this applies especially to the more formal occasions. Entertainments are often conspicuous failures because of the lack of preliminary preparation. It is disastrous to be obliged to ask "What shall we do next?" or

"What shall we play?" Prof. J. H. Kolb has this to say in his *Rural Organizations' Handbook* when he speaks of constructive programs:

"Enthusiasm is not found by itself, but always in connection with something to do. The work undertaken by an organization should be worth while, and must be planned far enough in advance to allow for careful and thorough preparation in order to bring about definite accomplishments. In the last analysis, the only excuse for the existence of an organization is the work it does. Any organization gains strength and prestige from doing worth while work, and the organization that does nothing valuable for the community soon fades out of existence. Worth while work may consist of anything that meets the needs of the community, from buying or selling livestock to conducting a social party, a pageant to help raise funds to campaigning for good roads. The kind of work undertaken is relatively unimportant, but for the growth of the organization, some real work must be planned and carried forward to meet definitely community needs. Generally speaking, the interests which require attention are six in number: educational, economic, communicational, religious, sociability, social welfare."

Programs should not only be well prepared, but planned considerably in advance of their occurrence. Dramatics, of course, require much preparation; people who have been asked to take a formal part should be given sufficient time for preparation. A successful program does not just happen—it must be definitely prepared in order to work smoothly, and to advance pleasantly to a worth-while climax. Of course, in many programs there may come bits of spontaneous participation, and other things which are always unexpected, but these happenings, as a rule, form but a minor part of the program as a whole. The major items must be pretty well determined in advance.

In the preparation of social programs, it must not be forgotten that games should be planned so as to follow one another in rapid sequence. Pauses and delays in the program

cause embarrassment and detract from the enjoyment of the players. The program should work to a climax.

Simple Games First.—As a rule, recreational programs should be begun by the easiest and simplest games, in which no one is required to take a conspicuous part. These are appropriately called "ice-breakers," because a feeling of reserve and self-consciousness is apt to be felt by a group until a "warming-up" process has been accomplished. When this result has been attained, and laughter and good humor have become established, more difficult games may be used. Thus a progressive program should be developed, and this calls for judgment and experience on the part of the leader. He should have several assistants, who may be of much service in arranging the players, in coaching them in the rules of play, and in other valuable forms of direction. In this way efficient leaders may be developed; and this is indeed a very important thing.

CHAPTER II

RECREATION

Physical Changes.—It is a physiological fact that the human body is undergoing constant change. Every organ, tissue, and cell is, to a degree, in movement. Metabolism is constant; there is a continuous destruction and building-up of tissue-cells in every part of the human economy. Every muscular movement means combustion and destruction of cellular tissue. Every mental activity produces fatigue and some disintegration of cerebral substance. Carried to extremes, these fatigue-changes in muscle, brain, and nerve cause diminished power of thought or action. Certain poisonous products are thought to be generated by excessive activity. These must be eliminated.

Fortunately, the human body, unlike all other machines, possesses the unique power of repairing itself. By means of rest and food, new cells are manufactured to replace the worn-out and exhausted material. We exchange these new and vigorous cells for the old. Thus, by a proper combination of rest, exercise, and food intake we "renew our youth." Not only are the old and broken-down cells replaced, but there is formed new additional material. This means growth, an increase of vigor, of mental and muscular function.

In another sense, mind and body seem to demand change from hour to hour. It is Nature's program; for example, the alternation of day and night, sunshine and shadow, cold and warmth, rest and fatigue, hunger and satisfaction. So there should be change of scene, of occupation, and of environmental conditions, if we are to keep at our best. The best

machine is that which is kept in use, well cared for, oiled, repaired, and adjusted from time to time. Disuse and stagnation bring about deterioration and diminished function. Rust is disastrous. Proper use prolongs the life and efficiency of the machine. Mechanics tell us that rest periods, however, are necessary even for iron and steel. So proper proportions of rest and exercise are necessary for every machine, human or mechanical.

Recreation.—We find, then, that the human body makes itself over, repairs itself, re-creates itself. Hence recreation means re-creation, certainly a very necessary thing. We may define recreation as a pleasurable activity, either of mind or body, which implies to a certain degree a change from one's usual and required occupation. Recreational activities are those of our leisure time, which we *select;* they appeal to our instincts, we *want* to do them; they give us pleasure of mind and body, and they bring about physical refreshment and rejuvenation of spirit. Further, they create interest and increase agility of brain and muscle; so there is rejuvenation, recreation.

Pleasurable Activities.—Recreative activities must always be pleasurable; this is essential. Walking a treadmill in a dungeon may be a change from one's usual activity, but there is no pleasurable element in such exercise. We would call it dull, monotonous, uninspiring. There would be no physical benefits, no mental refreshment, no re-creation. Such an exercise would wear us out. It is a "grind," only; there is no interest aroused by such an occupation, and *interest* is necessary, if the best physical and mental effects are to be produced. It is conceivable, of course, that even walking a treadmill might be a new experience which would produce a thrill and cause pleasure, but it is very doubtful that such activity would cause a *sustained interest,* which is necessary for real recreational values. Indeed, what is recreation for one might be an extreme bore to another. Tastes differ. The professional

man or business man, busy with the daily routine of perplexing cares and confining duties, might find his recreation, for example, in sawing wood. It is a change, certainly, from his usual occupation; he may experience a degree of pleasure in the physical exercise, beside feeling satisfaction in the accomplishment of something useful. His small boy, on the other hand, would no doubt find the same activity very unattractive and undesirable. It is largely a difference in mental attitude. The boy *wants* to play ball. His emotions, his motor activity, the reaction of his nervous system are all stimulated by engaging in the game. It gives him pleasure, and appeals to his instincts of throwing, striking, and running. The physiological effects are altogether valuable. If the boy were forced to saw the wood, no doubt the actual expenditure of muscular effort would be as great as, or greater than that demanded by the ball-game. But the physical effects are very different. The pleasurable activity stimulates nerve and brain in a very necessary way. The free choices of action in the game, the mental stimulation, the varied muscular coördinations, the sense of joy in the development of one's skill, the stimulating competition, all are valuable factors in bringing about desirable physical results. Indeed, the effects of the game are entirely educational and quite as necessary as some of the boy's more formal schooling. Doing chores on the farm, for example, is quite necessary, and furnishes abundant exercise; but these activities can never take the place of play in the life and development of country children. The pleasurable elements are generally not present, and there is not the same stimulation of the brain and nervous system which is so necessary in the activities of childhood. Hence the evils of the so-called "child labor," against which there is legislation in most states. Any monotonous, uninteresting, grinding work inflicted for long periods on children is deadly. Periods of free play are absolutely necessary for their proper growth and development. Unfortunate children who are forced to spend long hours at

specified labor grow old before their time, lack mental and physical quickness, and lose much of the joy of living which should be the heritage of childhood.

Competition.—Hence, pleasurable activities must be stressed for the young and old alike. It is conceivable that there may be introduced, even in monotonous labor, some element of pleasure which acts as a relief and a stimulant. For example, the small boy who is sawing wood may enter into a contest with another, as to speed or neatness of performance. Here, the element of competition enters, which perhaps entirely changes the boy's purpose and attitude toward the task in hand. Competition is a pleasurable element. One's tolerance of a task may be thereby entirely changed. The writer recalls three children of his intimate acquaintance who found the act of dressing themselves in the mornings a prolonged and tedious operation. One garment would be put on, after which further progress would be delayed; one shoe might be laced, then an abnormal rest period would follow; the whole process was one of tedious procrastination. There were many things which seemed to interfere with continuous action. Distractions of all sorts came in easily to block progress. Now, a proposition was sometimes made to these dilatory youngsters that a contest would be held, a race to discover who could complete his dressing most quickly. The challenge was always eagerly accepted. Little arms and legs would move about with unusual and surprising speed, and soon the process of dressing was completed in a jiffy. Here was a complete change of attitude. The stimulus of competition worked wonders.

States of Mind.—The influence of mind over body is profound; mental states undoubtedly affect physiological functions. Thus the body may be immensely benefited by a cheerful attitude of mind; on the other hand, it may be seriously harmed by depressing emotions. This is a matter of common observation in everyday life. Emotions of fear, doubt, apprehension, and uncertainty have paralyzing effects. Our

thinking has a profound bodily influence. The old saying that "it's all in the state of mind" carries a tremendous physiological truth. "As a man thinketh in his heart, so is he." Circulation, digestion, respiration, and other important functions may be violently changed by mental emotions. The appetite is lost, if one is troubled by distressing emotions. Stomach secretions are dried up, the usual muscular action of the digestive organs diminishes or ceases. It is said that the old Indian chiefs had a method of trying a suspected criminal by making him hold in his mouth a quantity of uncooked rice. After a few minutes, he was made to spit it out. If the rice grains were dry, the man was guilty; if moist, he was innocent. The saliva ceases to flow under certain emotions of fear, shame, or guilt; thus the Indian's test had really a sound physiological basis. If a narrow board is placed on a sidewalk or on the ground, there is no difficulty in balancing one's self, and walking along the board; but if the narrow board or beam is placed a hundred feet in the air, there will be but few who can safely get across. In both instances, the muscular work and coördinations are the same. The actual effort in each case is precisely alike; but if the element of fear is introduced, then there is paralysis, lack of muscle control, trembling, weakness, loss of balance. The result is disastrous. These are some of the injurious effects of mind over body. Illustrations might be multiplied indefinitely.

Thinking has its beneficial effects, likewise. An attitude of hopefulness, courage, good-will, assurance, and determination makes for success, as we all know. Joy accelerates the pulse, strengthens the muscles, and causes every organ in the human body to function more easily. "A joyful heart doeth good like a medicine" is one of the profoundly true proverbs of Solomon. A mental interest may make any task pleasurable. Some years ago, the writer had occasion to direct the physical activities of students. The usual gymnastic drills and exercises were often done by the men in a perfunctory manner.

Exercises on the pulley weights seemed the worst grind of all. The exercises were forced and uninteresting, until one day there was fastened over every chest-weight a plate-glass mirror. Now the students took unusual interest in those machines. Each man would watch himself as he exercised, his head would be thrown back, his chest would be expanded, he would admire his fine (?) arm and chest muscles, and would think what a good-looking fellow he was, anyway! Mental attitude had been entirely changed. There was somehow added a new interest, an admiration of the physique, conscious thought of muscular movement, and a determination to improve the personal appearance. That sort of exercise is remarkably beneficial. In addition to the purely muscular work, there is a distinct influence from the nervous system, which adds to the benefit of the movements. All groups of muscles respond to this influence, notably those of the face—the muscles of expression. Joyousness is first shown in this group; a smile is the outward manifestation of an inward emotion of pleasure, amusement, or satisfaction. A continual play by the emotions on this group of facial muscles makes for a pleasing facial appearance. It has been said that "beauty is skin deep"; but it is better to say that beauty is *muscle deep.* One of the reasons why most actors and actresses are good-looking people is because they are constantly thinking of their facial expressions. That is particularly true of the motion-picture actress, who must portray all of the emotions—love, anger, fear, jealousy, disgust, and the rest, by means of her facial expression. Hence these muscules get unusual exercise. The conscious stimulation increases the flexibility of these small muscles, adds to their coördinations, and improves the facial expression and appearance. The face is a wonderful index of the inner emotions, and its messages may be read on its surface. Evidences of bodily disease first show themselves in this delicate index of the body and mind. These little muscles "knot in agony, or ripple in comfort."

A further instance of the effect of mind over body may be cited in reference to thoughts of food, when one is hungry. The sight or savory odor of food at once starts the digestive process. The common saying that one's "mouth begins to water" at the sight or smell of food is a physiological truth. Thought of food actually starts the salivary secretion. The smelling of a juicy beefsteak cooking around noontime in most instances will actually cause the gastric secretions to begin to flow, in preparation for the feast. All of the machinery has been set in motion for the digestion of the hypothetical meal. Conversely, disgusting sights or odors may sicken one, and actually cause the usual peristalsis of the stomach to reverse itself, which results in vomiting. Truly, the mind has its influence over the bodily functions.

Mental attitudes carry themselves over, also, to the affairs of everyday life, in business and in the performance of one's ordinary duties. Success or failure may often be measured by mental attitudes. Some excellent thoughts in verse, and very real truths, are expressed in the following little poem, the author of which is unknown:

"If you think you are beaten, you are;
If you think you dare not, you don't;
If you'd like to win, but think you can't,
It's almost a 'cinch' you won't!
If you think you'll lose, you've lost,
For out in the world you find
Success begins with a fellow's will;
It's all in the state of mind!

"Full many a race is lost
E'er even a step is run,
And many a coward fails
E'er even his work's begun.
Think big, and your deeds will grow;
Think small, and you'll fall behind.
Think that you can, and you will;
It's all in the state of mind!

"If you think you're outclassed, you are;
You've got to think high to rise;
You've got to be sure of yourself before
You ever can win a prize.
Life's battles don't always go
To the stronger or faster man,
But soon or late, the man who wins
Is the fellow who thinks he can!"

Laughter.—Happy frames of mind often express themselves in laughter. It is an outward evidence of inward happiness. The physical act in itself is stimulating and wholesome. Laughter sends the blood tingling to each remotest cell, increasing the circulation in all of the internal organs with beneficial result. It is better than all the "little liver pills" in creation. A strong contraction of the diaphragm muscle is caused by hearty laughter. Mechanically, this is beneficial to the digestive apparatus, and the expression "laugh and grow fat" is no doubt based on a physiological principle. The value of games and plays is much enhanced by genuine amusement and laughter. A tonic effect is thus produced in no mean degree. Consequently, we may conclude that pleasurable recreation is attended by definite physical results of wholesome character.

The Instincts in Recreation.—Biological studies and the psychological investigation of human conduct seem to point to the fact that the natural instincts play an important part in the selection of recreative activities. The traits inherited from our primitive ancestors, and a rehearsal of their motor activities are mentioned as factors in the explanation of the theories of play. Hall says, for example, that:

305

"Play is the motor habits and spirit of the past of the race, persisting in the present as rudimentary function of, and always akin to, rudimentary organs. Thus in play we rehearse the activity of our ancestors, and repeat their life work. The pleasure is always in direct proportion to the directness and force of the current of heredity."

Baseball.—This theory corresponds to our common daily experiences. No better example can be given than the almost universal love of baseball, especially on the part of growing boys. In this game, there are certain primitive and elemental movements, such as throwing, catching, striking, dodging, running, and the like. An analysis of these movements will convince us that every one of them was necessary in the lives of our remote ancestors. For example, accuracy of throwing was necessary. Primitive man killed his game and attacked his enemies by throwing stones and other missiles. He used a club for similar reasons and for self-protection. It was necessary for him to be able to run swiftly, to chase, to pursue an enemy, to escape, to dodge, to play "tag-games" in great variety. To catch an object accurately was useful and necessary. All of these acts were essential in his daily life, and for his very existence. If he was unskilful in these things, he suffered extremely, or perhaps perished.

Now, every one of these activities are used in the game of baseball. Our boys in playing the game find a deep-seated pleasure in these movements. They are doing in fun what our ancestors had to do in real earnest. It seems that the physical and mental coördinations mentioned above are necessary to the human race. Hence nature preserves them, and gives us the instincts to continue the performances, even though the immediate necessity has ceased to exist, or at least is not so apparent as in the case of our remote ancestors. Yet the inner urge to engage in these primitive movements is strong. They add to our muscular coördinations, beside giving us that foundation of health which we call a "constitution." Every boy loves to play baseball; he *ought* to play baseball. He acquires thereby certain characteristics of brain and muscle which can be secured in no other way. Sawing wood will not produce the same effects at all. There is a difference back of the motive of the exercise, and in the mental reaction and the physical effects. Primitive man, no doubt, threw at a target,

and hence accuracy was necessary. In general, the target was a live one. Here again, inherited instincts have come down to us. While it is true that throwing merely to develop accuracy may be interesting, a live target greatly adds to the interest; witness the small boy in the back yard, and a black cat on the back fence! Inevitably, the boy stoops to pick up a stone, and tries out the accuracy of his strong right arm. In reality, it is possible that he has no desire to hurt the cat; but there is a target, and a live one, and here is a stone, and here is his right arm, with inherited impulses flowing to the muscles down the nerves which for innumerable ages have always been ready to respond to similar stimuli. A booth at a country fair containing a canvas with a hole in it, and baseballs to be rented for a small consideration, by means of which one tries his skill at throwing at the hole, would not be very profitable as a money-making scheme; but let a man stick his padded head through the opening as a target, and everybody wants to throw at it!

Tag-Games.—Valuable effects are found in the great variety of tag-games, and in the hide-and-seek games of young children. It is astonishing how frequently these elements enter into the games of childhood. Almost in infancy the child seems to find an extreme pleasure in such games. To hide behind a door, a curtain, or under his mother's apron, seems to give to the young child an extreme degree of pleasure. What little child has not played peek-a-boo? Of course he does not realize that his remote ancestors in the human race *had* to play hide-and-seek games; he does not know that primitive man had a keen satisfaction when he felt himself securely hidden from an enemy; and yet the facts remain, and deep in the child's brain-cells is the memory of these early experiences of the race. If our theory holds good, the instinct is still with us, and its exercise gives us pleasure. Indeed, it seems that this instinct must be preserved.

Further, the instinct for tag-games is so strong that they

satisfy a real craving on the part of the child. Hence all sorts of opportunities for this form of game are naturally sought by all children. As an example, the writer recalls the case of a certain small boy in a Scout camp in northern Michigan. This boy was thought to be a "terror." He was taken from a reform school in some congested Eastern city, where he had been reared in the slums with no opportunity to play, except in the crowded streets. There were no playgrounds for him, except in back alleys, no opportunity to participate in the natural activities of childhood. He had been in jail a dozen times, a street gamin of the worst sort. His favorite diversion was "swiping" apples from the fruit-stands, as his mildest form of entertainment. Being asked why he did this, and if he was so fond of apples that the temptation to steal them was irresistible, he replied, "Naw, I don't want de apples, I want to run away from de cop." There was his game of tag! He wanted the thrill of being chased by a policeman, or others, and to match his wits with the officers in dodging and escaping. He had to play the game of tag somehow, but sought a dangerous and undesirable method because there was no favorable environment for his game, no playmates of equal age and skill, and no harmless method of engaging in his play. Now, in the Boy Scout camp, all was different. He was given abundant opportunity for his tag-games, and others of all sorts. Play was encouraged, directed, supervised. The rule of the camp was "Play square." That was something new for our street urchin; he had never heard of such philosophy. But he saw the light; through his play, he suddenly became a gentleman. He was converted. Eventually, there was no finer boy in the camp than he. Quick, alert, possessing undeveloped physical and mental powers, he soon became a star performer with the highest ideals of sportsmanship. Here was a wonderful example of the moral values of play at its best.

Surplus Energy.—The theory that play is surplus energy is only partially true. The Spencer-Schiller theory presents

the thesis that "nerve cells have a natural instability, tending toward regular discharge. If conditions of life become easier in the animal world, it expends this surplus not needed in securing a living, in play. Surplus energy is a favorable condition." This theory, however, does not account for the *form* of play, as Hall's does.

The motor instinct is one of the strongest in all young animals. Nature seems to demand almost incessant movement in children. They cannot sit still; indeed, nature does not intend that they should. The wise urge of the instincts demands in education, first of all, the development of the neuro-muscular system. This is fundamental. The superstructure of the brain cannot be well built unless there is a sturdy physical basis. "There is no wealth but health"; and health depends primarily upon the stamina of the muscular system. The instinctive motor expressions of the child are intended by nature to lay the foundation stones of a vigorous constitution. Once this is laid, the demands on the muscular system are diminished as age advances. In youth, the coördinations should be acquired. In this period they are most easily learned, and once established, they remain permanent possessions. Hence, a variety of motor experiences is cardinal for the child. Without them, he is forever handicapped, and remains, in the truest sense, uneducated. The little girl who went to a dinner party and said she couldn't sit still, because she was a "fidgetarian," expressed a real truth. We have these little "fidgetarians" all round us. It is incumbent upon us to provide the environment in which they may "fidget," and to give them every opportunity for play and wholesome recreation. Nothing is more important in their education.

The Instinct for Climbing.—Specific exercises seem to be demanded in the development of certain brain-cells. Motor areas form a large part of the cortex of the brain. If during youth the specific exercises which develop these areas are not made use of, the brain-cells remain undeveloped, or are weak-

ened. Now, the exercise of climbing seems to develop certain areas which preside over equilibrium, the sense of balance, and muscular orientation. The climbing instinct is strong in all children. Early in infancy they begin to climb on chairs, stairways, and tables; later, the instinct is strong to climb trees, ropes, ladders, and the roofs of sheds. If one watches children first entering a playground, he is impressed with the fact that first of all they seek the suspended apparatus, and use the ropes, ladders, and poles with great eagerness. It is an instinctive desire. They are developing the brain areas that have to do with a sense of balance and security in unusual positions, a very necessary accomplishment for all. The writer recalls the case of a mature woman who found it uncomfortable and even terrifying to approach even a slight declivity. She could not sit in comfort, for example, on the front row of chairs in the balcony of a theater, because of a fear of falling over. She had never developed the brain areas referred to. In her youth, she confessed that she had never climbed, or done the necessary movements to develop the sense of equilibrium, and in fact, had had but little muscular experience. She was denied much of childish play and hence passed through a critical physical stage without opportunity to establish certain necessary physical coördinations. As a result, she is entirely handicapped in certain directions, and it is doubtful whether at her mature age she could ever acquire the coördinations which she could have learned easily in her childhood.

Further Instincts in Recreation.—Some years ago, the author recalls, there was a group of small boys in the neighborhood who made themselves nuisances (so we thought), by constructing little shacks in our back yards. Suddenly there would spring up overnight a collection of barrels, boards, poles, rope, stones, and miscellaneous materials which these little fellows would construct crudely into a little shack or den, as a temporary "hang-out." They would be ordered from

the premises, but, undiscouraged, would begin their operations immediately in somebody else's back yard. And so it went. We began to analyze these primitive and persistent movements of the boys, and when we reflected, we discovered several things. In the first place, the group of boys, guided by a perfectly natural instinct, formed a *gang*. There was a distinct social element in their organization. They had a leader, whose qualifications were dynamic and positive, as we find in all leaders. They had a definite object in view—a very admirable characteristic for any undertaking. The gang spirit was strong. Now the gang, as we know, may be a potent factor for evil or for good, depending upon its objects and leadership; but it is a natural and instinctive grouping. Gregariousness is a common trait in the human race, and a valuable method of securing protection, companionship, and the accomplishment of definite ends. It manifests itself in all phases of life. We must have social groupings and adequate leadership. Again, the boys had the instinct of *construction*. They wanted to make something with their own hands, a product of their own brains and muscles. Crude it was, of course, and yet their very own. The result of their construction was a source of great pride to them, however unsightly to the householder whose back yard had been preëmpted. An intense satisfaction was felt by the gang over the speedy accomplishment of their definite purposes. Certain decorations and finishing touches were added, one by one. That was the instinct of *workmanship*. Now, none will deny that the instincts of construction and workmanship are valuable possessions. These instincts have built our cities, our railroads, our great industries, and in fact, our whole civilization. The construction of the Panama Canal and the building of these back-yard shacks have, in the last analysis, the same elements back of them, differing in degree, but not in kind. Again, the boys had the instinct of securing *shelter*, and that is a very primitive one. No doubt our cave-dwelling ancestors experienced an unusual

degree of pleasure in finding a way to protect themselves from the wind, the rain, the storm, and the cold. The experience was repeated in the hearts of these small boys. It gave them elemental pleasure. After an analysis of the conduct of the boys' gang, we could discover not one unworthy instinct, and nothing wrong with the urge of their conduct. As far as we knew, they were preparing themselves for social leadership, perhaps for architecture, engineering, many arts and crafts, or for government. They were going to school in our back yards! They were conducting a university, with self-government and an academic coöperation and interest which were entirely unusual; they were educating themselves in true fashion. There was spontaneity, enthusiasm, initiative, and whole-heartedness of purpose; and yet we thought them nuisances in the community! The boys were right—we were all wrong! But boys and householders agreed on a solution. A Boy Scout troop was formed out of that gang. They were taken to the woods, their organization was completed, they built a log shack of magnificence and large proportions; their efforts were encouraged, directed, supervised. The same beneficent instincts which they had previously exhibited were still strong in action, were still satisfied. The problem was solved!

These instinctive recreative outbursts of children sometimes give us real concern, and sometimes distress. We often forget that proper environment, proper supervision, and above all, a proper understanding of the child's instincts and psychology are all that is necessary, on our part. Let us remember that these play instincts, so varied and complex and so deeply rooted in the brain and muscle of the child, must be recognized and provided for. Play is not a luxury; it is essential. It is education itself.

Social Elements in Recreation.—Recreative activities strongly foster the social instinct. They promote acquaintanceship in peculiar and positive fashion. An old Arabian proverb

states that in order to get acquainted with our neighbor, we must use salt with him; that is, "break bread" with him, dine in his company. We know how socializing it is to eat together. An even better way is to play a game with our neighbor. The crucial test for acquaintance, however, is in camping with our neighbor. Then we really begin to learn him intimately, and to discover his strong and weak points! In play, one's natural self asserts itself; we throw off inhibitions and the veneer of artificiality which we are so prone to assume in ordinary life. In games, we act naturally, and that makes for enjoyment. Play promotes a friendly feeling, and at its best, a friendly rivalry. Only friends can play well together; there must be comradeship and coöperation. In children's games, the presence of strangers seems to cast a damper on the group, but this is soon dissipated as the game progresses, and friendship is soon cemented. Some years ago, in a large playground, there was a basket-ball team consisting of players of five different nationalities, with unlike interests and racial antagonisms. The coach had doubt of the successful playing of this group, but as they advanced in their work, strong friendships became cemented, and racial differences were forgotten. After they had played together for several months, there was no other group that could surpass them in coöperation and team loyalty.

Games and contests may be engaged in, of course, in which the opposing teams are all strangers, and there may be even positive enmity between the teams. But in this case the nature of the contest is that of a battle, rather than of a game. Certainly the recreative elements of the play have given place to other emotions. The familiar yell of a football crowd to the players to "fight, fight, fight" is a familiar example of the changed attitude toward a game from which the recreational element has largely disappeared.

The playing of recreational games, we have seen, demands that the participants be friends. People do not play by them-

selves; at least, such is not a very desirable type of game. The game of solitaire is a poor thing. It may be better than doing nothing at all, but it approaches the zero line in recreational values. However, in a measure, it is a contest with one's self, and this may be said of some other activities, cross-word puzzles, for example.

A feeling of freedom is necessary in recreational matters. We may begin or stop when we like. This is the life-blood of play. We have our own free choices to make; there is no compulsion; indeed, one cannot be forced to play, because then the spirit of play is dead. Again, in play, we preserve our youthful emotions, beside our mental and physical agility. Some one has said "All are young in play, and only in play; and the best description of old age is the absence of the spirit of play. Old, senile tissues of brain, heart and muscles know not this spirit." The spirit of play, then, is the important thing. If we can maintain this spirit throughout life, we are indeed fortunate. As we grow older, the forms of our play and recreation change, of course; but we gradually come to realize that all of life is a game; and if we can play this game with interest, enthusiasm and zest, remembering to obey the rules of the game, to "play square," we shall be very successful indeed, whatever our station or age or calling in life may be. Fortunate indeed is the man who can make play out of his work, and who can put the spirit of the game in his daily life. He will win.

Hobbies in Recreation.—We have found that a change of environment, as well as of occupation, is necessary for mental and physical refreshment. In the stress of modern civilization and of business and professional life, there must be periods of relaxation as safeguards against the constant tension of nerves and mind. It must be remembered that mental effort is, biologically speaking, new to the race, and therefore immensely fatiguing. Relief from this nervous tension is afforded by muscular exercise, and preferably by *pleasurable*

muscular exercise. If the mind is comfortably active at the same time, we have a high type of recreational activity. For example, the game of golf is a physical godsend to the mentally fatigued business or professional man. Here is a moderate form of sustained muscular work; the out-of-door environment is always beneficial, and there is a mental interest in the game and in the development of one's skill. A hobby of this sort is truly valuable. Other combinations of mental interest and muscular activity might be cited. Camping, fishing, hunting, hiking with an object in view, out-of-door photography, and the study of birds, wild-flowers, trees, and other nature subjects may all be cited as splendid examples of hobbies, refreshing alike to mind and body and affording complete change from the daily routine of one's duties. The fatigue induced by these mild forms of exercise is entirely different from that brought on by an overstrain of the nervous system. In the latter case, one is rendered irritable, cross, uncomfortable, and no doubt, sleepless and nervous. After pleasurable muscular work, there is a fatigue which we describe in ourselves as being "comfortably tired." There is a sense of peacefulness, perhaps drowsiness, and rest soon brings restoration. The physical benefits are marked.

Variety in Recreation.—Forms of recreation may be either active or passive in character. Both are desirable and necessary. Muscular movement is essential for health; on the other hand, periods of physical rest are equally necessary. The two must be combined in proper proportions. There is a very desirable form of recreation which combines physical activity and mild mental exercise. Golf has just been cited as an example; the hike combined with nature study is a further illustration. Indeed, mild muscular exercise stimulates the circulation, and the brain feels the benefit of this increase in blood-supply. The "peripatetic philosophers" of ancient Greece recognized this fact, and engaged in their arguments and discussions and in their philosophizing while standing, or

walking around. Mental activity is more acute under such conditions. But the demand on the muscular system must not be too severe if maximum mental effort is to be made. Comparative physical rest is essential when there is to be extreme mental concentration. The college professor no doubt lectures best when he is standing; but his mental efficiency would be reduced if he attempted to engage in sawing wood, or in running a mile, or doing other strenuous exercise.

Reading and listening to agreeable lectures and musical concerts may be classed as passive forms of recreation; so also, witnessing baseball and other athletic games, theatricals, and motion-pictures. The two forms of recreation, active and passive, each play an important part in one's leisure-hour program, but they must be judiciously mixed. Passive recreation, while valuable, should not be considered as giving a complete program, or as capable of filling all of one's recreational needs.

Further Conceptions of Recreation.—It happens too often that one chooses his recreation unwisely. For example, a city business man fatigued by the day's work, which has been of a confining character, with nervous strain and no muscular activity, may choose an exciting "movie" as his evening's diversion. Here, perhaps, he gets a certain thrill, there is concentration of attention, no muscular work, and he is heaping insult upon injury to his already jangling nerves. What he needs is some form of pleasurable activity in order that there may be change from his daily routine. Overconfined city workers often seek "thrills" of the Coney Island order—shooting the chutes, roller-coasters, Ferris wheels, and other diabolical devices of questionable value. City life is always a strain on the nervous system. The noise, confusion of traffic, hurry and bustle, and intense competition all make for our prevalent disease of "Americanitis" and neurasthenic conditions. Many of the brain-cells and nerve-cells are used too constantly; a complete change is then sorely needed. Muscular

exercise is the best relief from excessive nervous tension. The white lights and nocturnal (and often matutinal) dissipations of Broadway do not contribute to the highest type of recreation. That sort we must spell with a *w—wreckreation!* The city man might well go to the country for his recreation, and the countryman come to the city. In either case there will be a complete change of scene and environment, and no doubt both will benefit by the experience, providing the countryman doesn't remain too long in the city! One may conceive of a possible benefit that Coney Island and its activities might have on an isolated country-dweller, whose life may be somewhat drab and lacking in "thrills"; but at best, such forms of recreation are momentary in character and bring no lasting benefit.

The automobile as a form of recreation has its strong and weak points. The open air and sunshine, frequent change of agreeable scenery, and pleasant companionship are recommendations for its use. On the other hand, the strain of driving with one's eyes fastened to the road is exhausting to nerves and body alike. Many of us have experienced the great degree of fatigue felt after a long drive. The speed, the impossibility of leisurely contemplation of a beautiful landscape, and the insatiable desire to get somewhere else, and get there quickly, are all points against the recreational value of the motor-car. Short outings with plenty of time to stop when one feels like it and to enjoy scenes of roadside beauty are good recreation. Vacations that cause excessive fatigue are lacking in benefit; an ideal outing is had when one returns refreshed in mind and body, with added zest for one's work. Recreation should not be overstimulating. This is the sort that the city-dweller often wrongfully seeks.

Dancing.—Dancing is one of the oldest and most universal forms of recreation among all peoples. The rhythm of movement, the cadence of steps to music, the social element, all contribute to make this form of exercise appealing and pleas-

urable. It is a natural form of the expression of joy as well as of other emotions. In its primitive forms it was mostly an individual performance, perhaps a method of self-expression, in which varying psychic experiences might be outwardly manifested. These experiences were not necessarily all pleasurable. Funeral dances among certain nations of antiquity were forms of the expression of grief or reverence, and were performed in honor of the dead, just as among the Greeks athletic games were instituted and celebrated in memory of a departed chieftain. Indeed, the very beginning of all athletics may be traced to the Funeral Games, so minutely described by Homer. The "Dance of Death," practised in the middle ages, was another illustration of the use of dancing to promulgate certain religious beliefs. Among the early Christians, dancing was much used in this way. Its beginning, therefore, as far as recorded history goes, seems to be of religious and dramatic origin. The Greeks danced before their altars and around the statues of their gods. The Greek chorus in the oldest times "consisted of the whole population of the city, who met in the public place to offer up thanksgiving to their country's god by singing hymns and performing dances." The Jewish records make abundant mention of dancing. Miriam and the women of Israel danced to the song of their triumph with the sound of the timbrel, when the Israelites passed through the Red Sea. It seems certain that the primitive Christians danced in praise at their religious meetings. In Homer we read of dancing and music at entertainments. Aristotle ranks dancing with poetry, and says that "there are dancers who, by rhythm applied to gesture, express manners, passions, and action." The Spartans had a law obliging parents to exercise their children in dancing from the age of five upward. And so other nations, Egypt, Rome, Spain, and Greece of antiquity, and all the modern European nations, have emphasized dancing both as a recreation and as a professional entertainment. The passion for dancing is most strongly mani-

fested among savage nations. Their dances are mostly associated with religion and war, and the performers work themselves into a state of frantic excitement, a kind of mechanical intoxication. The great variety of dances of the American Indians is an example of the universality of this form of physical expression among primitive peoples.

Among nearly all nations, especially those of Europe, *folk-dancing* has been popular from time immemorial, as an expression of joy, and for social pleasure and acquaintanceship. These dances, usually performed by men and women in couples, present a great variety of pleasing recreational diversions. Most of them are performed with rollicking good humor, and the element of fun seems prominent. Since they are performed more or less spontaneously, and nearly always out of doors, their wholesome character is apparent. A revival of their form and movement, in present-day recreation, seems very desirable. As a substitute for some of the modern styles of social dancing, they are certainly to be recommended. The writer has repeatedly seen large groups of people taught these dances, step by step and movement by movement, until in a few minutes a large hallfull of people were doing the dances gracefully, correctly, and with enthusiastic enjoyment. (The reader is referred to the list of good references on this subject in the Bibliography.)

The value of the modern social dance as a recreative agent is very considerable. It promotes acquaintanceship and grace of movement, and has many social values, beside cultivating ease of manner and other social graces. Under wholesome conditions, it is a desirable form of activity and of recreation. However, the social dance is often abused, and is too frequently the only form of recreation which is practised or known by the young men and women of a community. A greater variety of social contacts should be made, and the writer has attempted in this discussion to outline a large group of other activities for a community recreational program, which are equally valu-

able and beneficial from a social point of view. Late hours, ill-ventilated rooms, a low grade of music, improper supervision, and an undue emphasis on sex are some of the distinctly undesirable features of the modern dance. If these things can be eliminated, dancing should find its place in many recreational and social programs. Those forms of dancing and those dancing parties in which the old and young may alike participate are especially to be recommended.

CHAPTER III

RECREATION HISTORICALLY CONSIDERED

The Antiquity of Games.—Since the beginning of time, people have played. Alexander the Great said "One should make a serious study of a pastime." Shakspere, in *A Midsummer Night's Dream,* makes Theseus say:

"Come now, what masques, what dances shall we have to wear away this long age of three hours between our after-supper and bedtime? Where is our usual manager of mirth? What revels are at hand? Is there no play to ease the anguish of a torturing hour? Call Philostrate!"

We have records of games among the ancient Chinese many centuries before Christ, and among the ancient Egyptians, the Romans, and the Greeks. Indeed, the literature of all nations gives record of many forms of plays and pastimes. Homer is rich in descriptions of the games and athletics of Greece. Indeed, the more vigorous and civilized the nation, the more abundantly it seems to have played.

Old English Games.—The forms of games have been handed down from time immemorial. They have passed with modifications and variations from one generation to another. In our own country, since our early settlers were mostly English, we have inherited many forms of our recreational activities from England. From Germany, the Scandinavian countries, France, Spain, Italy, and other parts of Europe, we also have a rich heritage of play activities, physical education methods, and other forms of contest and recreation. We have taken a few from our own North American Indians, whose wild and primitive life perhaps did not furnish opportunity

for widespread and universal participation in games and recreational pastimes.

But from the English comes, no doubt, our greatest inheritance in games and plays. The days of "Merrie England" seemed filled with "merrie disporte," and there was evidently time and inclination on the part of the whole populace to engage in these recreations and holiday celebrations. From very early days, we are told that "there was an official of the English court termed the Master of the Revels. This was a permanent officer whose duties were to superintend and provide for plays and every variety of entertainment, aside from Field sports, for the King's court." It was stated in 1660 that "the allowance for Players, the ordering of Players and Playmakers Hath time out of minde, whereof the Memory of man is not to the Contrary, belonged to the Master of his Majestie's Office of the Revells." In 1544 Henry VIII appointed, by letters patent, a Knight to this office, with an annual fee of £10. Queen Elizabeth made a like grant in 1579, King James in 1603, and Charles I in 1629. In these appointments the Master had charge of "Pageantry and other publique tryumphes, the rurall feasts called Wakes, where there is constant revelling and musick, Cockpitts, fencing and fencing Schooles, nocturnal feasts and banquettings in publique houses when attended with minstrelsy, singing and Dancing, together with the ordering of all mommeries, fictions, Disguises, scenes and masking attire, all of which are within the verge and comprehension of the Master of the Revells."

The history of this period is extremely interesting. We read of an excessive amount of time taken up with rope-dancing, puppet-shows, minstrel performances, performances of trained animals, bell-ringing, archery, horse-racing, hunting and hawking, tournaments, athletic games of all sorts, ball-games, juggling, tumbling, dancing, cock-fighting, billiards, shuttlecock, dice, chess, draughts, dominoes, card games, May-poles, and festivals of all descriptions. This excessive amount of

recreation was favored by the abundant leisure of the people. With the advent of the printing-press (which occurred about 450 years ago), reading and educational training became more widespread. Community recreation, therefore, in England needed to be discouraged and limited, rather than promoted, as in our present day of changed civilization.

The universal play indulgence in Queen Elizabeth's time is thus described by Neogorgas, in 1570:

"Now when their dinner once is done, and that they well have fed,
To play they go, to casting of the stone, to runne, or shoote;
To tosse the light and windy ball aloft with hand or foote;
Some others try their skill in gonnes; some wrastell all the day;
And some to schooles of fence do goe, to gaze upon the play;
Another sorte there is that do not love abroad to roame,
But, for to pass their time at cardes, or tables, still at home."

From the same author, we read somewhat later of a reaction to the excessive frivolity of the day:

"Their feastes, and all their holydayes they keep throughout the yeare,
Are full of vile idolatry, and heathen-like appeare.
I shew not here their daunces yet with filthy gestures mad,
Nor other wanton sports that on the holydayes are had.
In some place solemne sights and showes and pageants fair are play'd
With sundry sorts of maskers brave, in strange attire arrai'd."

The Survival of Old English Games.—While it is true that many of the forms of athletic contests and games are of extreme antiquity, the early English seem to have popularized them generally in their community life. The discus, for example, the javelin-throw, foot-races, broad and high jumping, and other forms of athletics we credit to the ancient Greeks for popular development. Modifications of these games we find common in early English history. Bars of iron and wood were

much used for throwing as early as the thirteenth century, and were practised generally as contests by the country people no doubt at an earlier date. The sledge-hammer was also used for the same purpose as the bar and the stone; and from this custom has developed our present-day hammer-throw.

Quoits.—Strutt, in his *Sports and Pastimes of the English People* tell us that "Quoits, or Coits, as an amusement, is superior to any of the foregoing pastimes. The exertion required is more moderate, because this exercise does not depend so much on superior strength as upon superoir skill. The quoit seems evidently to have derived its origin from the ancient discus, and with us in the present day [1770] it is a circular piece of iron, perforated in the middle, not always of one size, but larger or smaller to suit the strength or conveniency of several candidates. Formerly in the country, the rustics not having the round perforated quoits to play with, used horse shoes, and in many places the quoit itself to this day is called the 'shoe.' "

The rules of the game in Strutt's time seem to be identical with present-day custom in America. The game has many good points, and its revival within recent years is quite worth while from a recreational standpoint. It may well be a part of the program for community picnics, field days, and the like. Remarkable skill has been developed in the game; and even professional or semiprofessional contests are being held in various parts of the country at the present time. Formerly held in more or less joking esteem, as a pastime of rural crossroads and country stores, the popularity of the game has actually led to the drafting of a national book of rules and regulations, with a specified weight and shape of the horseshoes. Comparatively simple in rules and equipment, it may be played almost anywhere by persons of all ages and conditions. The mild exercise, the outdoor environment and the development of skill and interest are all favorable factors in the game.

Other English Games.—Other forms of recreation and exercise among the early English (1334 onward) may be mentioned, among them swimming, which was generally practised; the first printed book on swimming (*De arte natandi*) was published in 1538. Skating is also mentioned as being practised in prehistoric times, the earliest form of skates being made of the sharp shin-bones of animals, which were fastened to the feet of the performer. The two great diarists of the Restoration period, Evelyn and Pepys, both record skating feats which they witnessed in 1662, when there was a revival of interest in skating, and when wooden skates to which were fastened metal runners were introduced from Holland. Evelyn says:

"Having seen the wonderful dexterity of the sliders on the new canal in St. James Park, performed before their majesties by divers gentlemen and others with Scheetes [skates] after the manner of the Hollanders, with what swiftness they passe, how suddainely they stop in full carriere upon the ice, I marvelled at their movements and poise, I went home by water, but not without exceeding difficulties, the Thames being frozen, great flekes of ice incompassing our boate."

Roller-Skates.—These appear to have been invented in 1760 by Joseph Merlin, a native of Holland, who brought them to England for exhibition purposes. It is said that while he was engaged in showing his skill on them in a hotel in London, he ran into a mirror costing £500, which he completely shattered, beside wounding himself severely.

Ball-Games.—Ball-games of great variety have been practised by many nations from time immemorial. Homer writes of a variety of games among the Greeks in which balls were used:

"O'er the green mead the sporting virgins play,
Their shining veils unbound; along the skies
Tost and retost, the ball incessant flies."

It is very uncertain when ball-games were introduced into England; an author of a manuscript in Trinity College, Oxford, describes a young man in the fourteenth century who "played at balle with the children that his fellowes were." No doubt ball games were played long before that time. The French people developed a kind of game of handball, which they called *jeu de paume,* which one author describes as "an exercise consisting of receiving the ball and driving it back with the palm of the hand. In former times they played with the naked hand, then with a glove, which in some instances was lined; afterward they bound cords and tendons round their hands, to make the ball rebound more forcibly, and hence the racket derived its origin." During the reign of Charles V, *jeu de paume,* which may be called hand-tennis, was exceedingly fashionable in France, being played by the nobility for large sums of money.

Tennis.—Tennis, therefore, seems to have originated in France. It soon found great favor in England, and was played by nobility and common people alike. The game was also called "fives." As to the origin of the word *tennis,* the best authorities consider it of French extraction, and state that the name comes from *Tenez,* a term used by the player about to strike the ball, in the phrase *Tenez le jeu.* The game was much played in monasteries, the cloister courts being used as a playing space, afterward developing into a definitely marked tennis-court. Strutt tells us that when the demand for rackets became so universal, many old parchment manuscripts disappeared, to be used later in the construction of rackets—perhaps a more useful adaptation of a commodity of doubtful value!

Football.—Striking a ball with the feet instead of the hands seems also to be of great antiquity. There is record of such a sport long before 1349, when it was prohibited by royal edict of Edward III, not perhaps from any particular objection to the sport itself, but because it detracted attention

from the practice of archery, which was promoted and encouraged by the government authorities. In fact, a law provided that every father be required to teach archery to his sons, and to see to it that they acquired skill in the sport, which was so necessary in hunting and warfare.

The football was commonly made by inflating the bladder of an animal, and encasing it in leather. The game was ordinarily played on a field about 100 yards long, with goalposts at either end, and was very similar to our soccer football. We are told by one writer that "when the game becomes exceeding violent, the players kick each other's shins without the least ceremony, and many are overthrown at the hazard of their limbs."

Barclay, in 1508, wrote these lines:

> "The sturdy plowman, lustie strong and bold,
> Overcometh the winter by driving the footeballe,
> Forgetting labour and many a grievous fall."

The danger attending the pastime was appreciated by King James I, who issued an edict declaring, "From this court I debarre all rough and violent exercises, as the footeball, meeter for laming than making able the users thereof." Further evidence of the ill repute of football is found in 1583 in Stubbes's *Anatomy of Abuses,* in which the author states that the game is "a devilishe pastime, and hereof groweth envy, rancor and malice, and sometimes brawling, murther, homicide, and great effusion of blood, as experience daily teacheth." Thus we see that at any early date there were those who emphasized the abuses of the game! It may be added that "conscientious objectors" have existed down to the present time; but the game goes on, as indeed it should.

Golf.—There have always been a good many games requiring a club, or bat, and probably the most ancient of them is golf, or "goff," as it was originally called. In the early days of the game, a very light ball stuffed with feathers was used.

The game was played by the Romans, who used a similar ball and a crooked club or staff. The rules of the game seem to have been essentially the same then as to-day, and a large field, or course, was necessary. The club, or bat, was called a "bandy"; hence the term *bandy ball* among the early English. The game was of considerable antiquity in Scotland, where a hard ball was introduced. It has been the national game of that country for four or five centuries.

Tournaments and Jousts.—These military games were popular in England when "knighthood was in flower." When the knights and their esquires, mounted on horseback and in light armor, rode against each other, the term *tournament* was used to describe the exercise. The object of this friendly exercise was to perfect the knight's skill on horseback, and to train him in the use of the spear. It was essentially a military pastime, in which the combatants endeavored to unhorse each other, or to deliver certain blows with their spears. When two knights only rode against each other, the exercise was called a "joust"; many forms of these equestrian games existed, including tilting at the ring, striking at the quintain, and the like, all of them favorite sports with the nobility of the middle ages.

The Quintain.—Originally, the quintain seems to have been the trunk of a tree, or a post, toward which the knights rapidly rode, striking with their swords as they passed. Afterward, a staff or spear was fixed in the ground, and a shield fastened to the spear. This constituted a mark at which the contestants would strike as they galloped by. Various modifications were used in the game; we read of a human figure, carved in wood, being fixed on a post, the figure revolving on pivots. In the right hand of the figure was fastened a wooden sword. A writer of the day thus describes the game:

"In running at the figure, it was necessary for the horseman to direct his lance with great skill, and make his strike upon the forehead, between the eyes, or upon the nose; for if he struck

wide of these parts, especially upon the shield, the quintain turned about with much velocity, and would give him a severe blow upon the back with the wooden saber, which was considered highly disgraceful for the performer, while it excited the laughter and ridicule of the spectators."

In the days of Queen Elizabeth the quintain was in common use as a knightly sport, and it is said that she attended these exhibitions, which were often given at Christmastime and as a part of marriage festivities.

Running at the Ring.—Derived from the quintain is the common old English custom of tilting, or "running at the ring," which was a very fashionable pastime, engaged in on occasions of special celebration and merriment. In place of the quintain, there was a post with a crosspiece, on the end of which was fastened a ring. The object of the game was to ride at full speed and thrust the point of the lance through the ring, detaching it from its fastening. At the beginning of the seventeenth century, the pastime of running at the ring was reduced to a science. A writer of the day, Pluvinel, thus describes the game:

"The length of the course was measured and marked out according to the property of the horses that were to run; for one of the swiftest kind, one hundred paces from the starting point to the ring, and thirty paces beyond it were deemed necessary to stop the horse. The ring should be placed with much precision, somewhat higher than the left eyebrow of the knight, when sitting upon his horse; because it was necessary for him to stoop a little in running toward it. In tilting at the ring, three courses were allowed to each candidate, and he who thrust the point of his lance through it the oftenest, or in case no such thing was done, struck it the most frequently, was the victor; but if it so happened that none of them did either the one or the other, the courses were to be repeated until the superiority of one put an end to the contest."

The Tournament in Virginia.—Directly derived from this English sport, the same sort of knightly contest was held in

Virginia at an early date in the history of the State. The popular description of the game was the "tournament," although the word is changed from its original meaning. *Tilting* would have been no doubt a more correct term, since the performance was solely a test of the skill of individual riders. The Virginians thus appropriated into their recreational practices a game directly inherited from their English ancestors. These tournaments were made the occasions of neighborhood participation, largely for social purposes. Large crowds of interested spectators were invariably present, and the occasion was a gala day for the community in which it was held. The spectators and participants often came from rather distant points. The celebrations were held perhaps most frequently in the Piedmont section, especially in the counties of Albemarle, Nelson, Amherst, and Buckingham. Dancing and other forms of social recreation always followed the contests. The young people of the communities always looked forward with eager anticipation to these occasions. The gallant young "knights" made their best endeavors to win their contests and please their ladies. The victorious knight was privileged to crown his "Queen." While the tournaments themselves were open to the public to witness, only a select company participated in the festivities which were held later in the day at some old Virginia mansion. Here the dancing and feasting went on all night.

A friend of the author, Miss Anne M. Sneed, of Randolph-Macon Woman's College, at Lynchburg, Virginia, thus describes the tournament from her personal recollections:

"The tournament was held in an open field. There were three poles, equidistant from each other, an arm extending from each, at the end of which was a ring, two and a half or three inches in diameter. While the horse was going at full speed, the rider had to hook the ring with his spear as he passed by. Unless there were a tie, each knight rode through three times. An entrance fee was required of each knight taking part, the money being used to defray the expenses of the tournament and of the dance

which followed. If the funds thus obtained were not sufficient, a collection was taken among all the men who attended the dance. This opened with a quadrille, or square dance, in which only the members of the court took part. The court consisted of the Queen and three maids of honor, and the merriment continued all night, until broad daylight. The music was generally the best that could be gotten from a nearby town. About twelve o'clock a supper was served in the dining room on a long table loaded down with substantial food, as well as all the delicacies for which the Virginia housewife was noted. All stood while eating.

"Sometimes the victorious knight would take a shoe from his horse, have it polished, and present it to his queen. She would tie a ribbon to it, hang it on the side of her mirror, thus insuring her good luck ever after. It was not unusual, where there was a family of several pretty attractive daughters for one family to carry off most of the honors. Sometimes the knights would be named, as the 'Knight of the Lost Cause,' for instance, if he feared he was not making good headway with his girl. In the event that they were named, they tried to dress to represent the character. In most cases, it was rather a poor representation, as I look back on it, but we thought then that it was fine."

It seems unfortunate that these country celebrations have in large measure passed away from our community and recreational life. They might well be revived in many parts of our country, and thus furnish a pleasant opportunity for a good sport, as well as social entertainment. In our present-day life, we need more of this coming together for social purposes. Instinctively we have a desire for this social intercourse which is altogether wholesome. Today we seem to have less and less time for this sort of thing. It is unfortunate. Most of us are so bound down by the pressure of business or of professional life and in money-getting, that we neglect the social side of our lives, and in so doing we miss much of the joy of living. Our immediate ancestors fifty years ago had more time for the social refinements of life, and no doubt in consequence led really happier lives. The writer recalls that many years ago, in his youth, "protracted meetings" played a large part in the community religious life of the South.

Once each year, most of the churches would have revival meetings, lasting for a period of a week or more. People from all sections would flock to the churches for the "all-day meetings"; a sermon in the morning and another in the afternoon was the program, with a picnic dinner in between. In the sparsely settled communities, with execrable mountain roads and poor transportation facilities, people had generally but little occasion to meet each other in such large numbers. It was an unusual and wonderful opportunity for the very social experience which they unconsciously craved. The dinner around the church, the elaborate preparation and abundant outlay of food of all kinds, the time spent in visiting and meeting friends, all were attractions in contrast to which the religious program was of secondary importance; indeed it is probable that the social urge was in large measure responsible for the success of those large gatherings. "Court days" were of similar nature. Once a month at the county court-house an all-day session was held. From miles around people would wend their laborious ways over rough and muddy roads to the court-house. Ninety per cent of them had no special business to transact; but it was an occasion at which everybody would be present, and hence the social element loomed large. The people whom the author has in mind had for the most part abundant leisure and social dispositions, both of which have in large measure passed away from our hurried and strenuous present-day American life. "'Tis true 'tis pity"!

CHAPTER IV

RECREATIONS FOR WINTER

The Calendar.—In the following chapters on seasonal recreational activities, the aim has been to suggest an outline of games and celebrations especially suitable for the seasons under discussion. It is not possible, of course, to discuss recreational subjects strictly according to the calendar, since it often happens that certain forms of activity may be as appropriate at one season as at another. The classifications and suggestions are, therefore, entirely flexible, in so far as they do not deal with specific days and holiday periods.

January and February lend themselves, of course, to winter sports and pastimes of a vigorous outdoor character. The long winter evenings suggest fireside games and hours filled with a more quiet form of entertainment and gatherings of a neighborly sort.

The deity Janus, for which our first calendar month is named, was, according to Roman tradition, possessed of two faces, one looking backward and the other forward. This symbolized the fact that he stood between the New Year and the Old, and endeavored to look both forward and backward, with hope and courage for the future, and remembrance and reflection concerning the past. Cotton, an old English poet, says that

> "His reversed face may show distaste
> And frown upon the ills are past;
> But that which this way looks is clear,
> And smiles upon the new-born year."

The Romans worshiped Janus as the oldest of the gods, who presided not only over the beginning of the year, but over the beginning of each month, the beginning of each day, and the commencement of all enterprises. To him prayers were offered at the beginning of each day, since he was "Father of the Morning." Not only was he possessed of two faces, one looking backward and the other forward, but one of these faces was old, as having passed through long experiences, and the other young, eager for the life of the coming days. The term *Janus-faced* afterward came to mean "double-faced," or "deceitful."

Planning the Year's Recreational Program.—As a part of the recreational life of an enterprising community, specific plans should be undertaken which look well ahead. Committees should be selected which will make this their business. These committees will necessarily vary in personnel and in duties according to the needs of a specific community. The New Year is a good time for the formation of these committees, and it would be even better to have them appointed and to have arrangements made in the fall months, when usually there is more time for the organization of a program which shall last throughout the year. The following functions of committees are merely suggestive. While all of them may not be necessary for a given locality, yet the appointment of committees on at least some of the following matters will be advisable: Selection of Dates and Places; Programs; Debates and Dramatics; Community Singing; Invitations; Refreshments; Games and Equipment; Hikes and Outings; Instrumental Music and Concerts; Travel and Other Educational Talks; Health Programs; Community Betterment; Farm and Garden Talks; Radio Evenings; Special Celebrations; Spelling-Bees; School-House Programs; Christmas Cheer Programs ("Empty Stocking" Clubs and the like); Winter Sports; Summer Playgrounds; Swimming Beaches (and other vacation matters); Boy Scout and Girl Scout Activities; Spe-

READY FOR THE TOBOGGAN SLIDE

THE SPORT OF SKATING

cial Fourth of July Programs; Harvest Festivals; and Home-Coming Events.

NEW YEAR'S DAY

The celebration of the incoming New Year has long been a popular custom, and has been observed by many nations as a time of festivity and joyous conviviality. The custom of seeing the Old Year out, and the new one in, has always had a popular appeal, and there is a general desire to wish for one's friends a happy experience during the next twelve months. These cordial feelings are generally accompanied by festive celebrations of various sorts. Chambers says, regarding this custom:

"It is seldom that an English family fails to sit up on the last night of the year until 12 o'clock, along with a few friends, to drink a happy new year to each other over a cheerful glass. Very frequently, too, persons nearly related, but living apart, dine with each other on this day, to keep alive and cultivate mutual good feeling. It cannot be doubted that a custom of this kind must tend to obliterate any shades of dissatisfaction or jealous anger that may have arisen during the previous year, and send the kindred onward through the next with renewed esteem and regard. To the same good purpose works the old custom of giving little presents among friends on this day:

> "'The King of Light, father of aged time
> Hath brought about that day which is the prime
> To the slow going months, when every eye
> Wears symptoms of sober jollity.'"

Charles Lamb said:

"Of all sounds of any bells, most solemn and touching is the peal which rings out the old year. I never hear it without a gathering up of my mind to a concentration of all the images that have been diffused over the past twelve-month; all I have done or suffered, performed or neglected, in that regrettable time. I begin to know its worth, as when a person dies. It was the flight of the poet when he exclaimed

> "'I saw the skirts of the departing Year.'"

In ancient Britain, we read, the family assembled around the bowl of spiced ale, commonly called "lamb's wool," in which they drank to the health of each other, passing the bowl from one to another. The ale was mixed with nutmeg, sugar and roasted apples,

"A massy bowl, to deck the jovial day
Flashed from its ample round a sun-like ray;
Full many a century it shone forth to grace
The festive spirits of the Andarton race,
As, to the sons of the sacred union dear,
It welcomed with *Lamb's Wool* the rising year."

This was called the "wassail bowl." The word *Wassail,* or *Wassel,* means "Be in health." Among the ancient Christmas carols we find these verses, to be sung on Twelfth Night:

"A jolly wassel-bowl,
A wassel of good ale,
Well fare the butler's soul
That setteth this to sale;
Our jolly wassel!

"It is a noble part
To bear a liberal mind;
God bless our master's heart,
For here we comfort find
With our wassel.

"And now we must be gone
To seek out more good cheer,
Where bounty will be shown,
As we have found it here
With our wassel."

The last verse indicates that the convivial New Year's callers passed from house to house with their songs, good wishes, and ale-drinking. A similar custom of New Year's calling prevailed in Virginia and other parts of the South, during

the ante-bellum days, and afterward. Young society women were accustomed to gather at various homes in the cities, a dozen or more in one house. Lists of the names of these ladies were often published in the newspapers, and the young gentlemen, in groups or alone, would spend much of the joyous day in going from one house to another for brief calls. This "open house" custom provided generous quantities, not of the "wassail bowl," but a similar, and perhaps more potent bowl of egg-nog. Frequent calls, with frequent imbibing of the bowl of hospitality, often were attended by disastrous and confusing results, as may be imagined. After a round of such conviviality, there was danger of the custom changing from New Year's calling to New Year's *crawling.*

In England, the poorer classes of people on New Year's Day often carried a bowl adorned with ribbons, and went around the neighborhood begging for something with which to obtain the means of filling it, that they too might enjoy the wassail, as well as the rich. Many songs were sung during this journey around the town, the two following verses apparently having been sung by the children:

"God bless the master of this house,
Likewise the mistress, too;
And all the little children
That round the table go.
Good master and mistress,
While you're sitting by the fire,
Pray think of us poor children
Who are wandering in the mire."

The origin of the loving-cup seems connected with this bowl of wassail. Chambers says in this regard:

". . . the custom of wassail at the New Year was kept up in the monasteries as well as in the private houses. In front of the abbot, at the upper end of the refectory table, was placed the mighty bowl, and from this the superior drank to all, and all drank in

succession to each other. The corporate feasts of London still preserve a custom similar in character. A double handled flagon, full of sweetened and spiced wine, was passed from one to another, drinking to the general health; and so on it goes, until all have drunk. Such is the well-known ceremony of the 'Loving Cup.'"

New Year's Gifts.—In the early history of some of the European countries, it was a popular custom to bestow gifts upon one's friends; but the custom of selecting New Year's Day as the time for such friendly presents has become quite obsolete. It is interesting, however, to note that the Romans observed the custom from a very early day. The practice seems to have been continued during the middle ages. We have an ancient account of a "New Year's gift of a blue coat, with an orange, and brooches, and gingerbread, and bottles of wine." Brand tells of the custom of giving gloves as New Year's presents. He states that, since gloves were very expensive, a sum of money, called "glove money," was occasionally given instead. Presents were made to persons in authority to secure favor, and too often were accepted by magistrates and judges. Sir Thomas More, having as Lord Chancellor decided a case in favor of a lady with the unattractive name of Croaker, was presented with a pair of new gloves, with forty gold coins tucked away inside of them. Sir Thomas returned the gold, with the following note:

"Mistress, since it were against good manners to refuse your New Year's gift, I am content to take your gloves, but as for the lining, I utterly refuse it."

When pins were first invented and brought into use, about the beginning of the sixteenth century, they were very acceptable to the ladies as New Year's gifts. Money given for the purchase of them was called "pin-money." Gifts of great cost were often presented to rulers, such as jewelry, money, and precious stones. We read that Queen Elizabeth received on New Year's the present of a pair of silk stockings, and

"thenceforth she never wore cloth hose any more." Other gifts to her on this day consisted of bracelets, gowns, embroidered mantles, looking-glasses, fans, and many articles of ornament.

A good description of the customs is included in a little verse written in 1570:

"The next to this is New Yeare's Day, whereon to every friende
They costly presents in do bring, and New Yeare's giftes do send.
These giftes the husband gives his wife, and father eke the childe,
And maister on his men bestowes the like with favour milde;
And goode beginning of the yeare they wishe and wishe againe,
According to the auncient guise of heathen people vaine.
These eight days no man doth require his dettes of any man,
Their tables do they furnish out with all the meate they can;
With marchpaynes, tartes, and custards great, they drink with staring eyes,
They rowte and revell, feede and feaste, as merry all as pyes;
As if they should at th' entrance of this New Yeare hap to die,
Yet they would have their bellies full, and auncient friends allie."

In Scotland, on the last day of the Old Year, it is said that the children went about from door to door, asking for bread and cheese, which they called "nog money," in these words:

"Get up, gude wife, and binno sweir [i. e., *be not lazy*]
And deal your cakes and cheese while you're here;
For the time will come when ye'll be dead,
And neither need your cheese nor bread."

Twelfth-day and Twelfth-night.—The primitive Christians celebrated the Feast of the Nativity for twelve days after Christmas, emphasizing the first (Christmas Day) and the last, or "twelfth Day." Both of these days were called also Epiphany, which means "Appearance," signifying the manifestations of Christ to the Magi or the appearance of the Star to them. Twelfth-night became almost as important a festival as Christmas Day itself, and was largely given over to social

pleasures and manifestations of good-will toward neighbors and families, in addition to feasts and festivities of a more frivolous sort, with plays, masks, and general amusements especially for the children. A favorite Twelfth-night custom was called the "Election of Kings by Beans." A huge cake was baked, and within it was concealed a bean. This was called "Twelfth Cake." The cake was distributed in slices among guests and friends of the various families, and the one getting the slice containing the bean was elected King; it was his duty to preside over the festivities for the evening. Queens were elected, apparently, in a similar manner, except that the object hidden in the cake was a small pea. This custom was also observed in France, and the French proverb for good luck reads *Il a trouvé la fève au gâteau* ("he has found the bean in the cake"). Twelfth-night was often celebrated with masquerades, carnivals, and elaborate festivals of various sorts. Sometimes the king and queen were to be elected simultaneously, a pea and a bean both being placed in the cake. Thus in Herrick's *Hesperides* we find:

"Now, now, the mirth comes
With the cake full of plums
Where Beane's the King of sport here;
Beside we must know
The pea also
Must revell, as Queene, in the court here.
Begin then to chuse
This night, as ye use,
Who shall for the present delight here,
Be a King by the lot
And who shall not
Be Twelfe-day Queene for the night here;
Which knowne, let us make
Joy-sops with the cake;
And let not a man then be seen here
Who unurg'd will not drink
To the base from the brink,
A health to the King and the Queene here."

Again, from the same poet:

"For sports, for Pagentrie, and Playes
Thou hast thy Eves and Holydayes;
Thy wakes, thy Quintels, here thou hast
Thy May-poles, too, with garlands grac'd;
Thy Morris Dance; thy Whitsun Ale,
Thy shining feasts, which never fail,
Thy Harvest Home; thy Wassail Bowl
That's toss't up after Fox-i'-the-Hole;
Thy mummeries; thy Twelfe-tide Kings
And Queens; thy Christmas revellings."

A curious custom seemed to prevail in some parts of England. On Twelfth-night the farmers would walk through their orchards in a kind of ceremony, and carry a large bowl or pitcher of cider, from which they would drink a toast to the apple-trees, and afterward pour cider underneath the trees, in the belief that by this ceremony the production of the trees would be increased for the next season. The *Gentleman's Magazine* for 1791 records this toast:

"Here's to thee, old apple tree,
Whence thou may'st bud and whence thou may'st blow;
And whence thou mays't bear apples enow;
Hats full, caps full!
Bushel-bushel sacks full,
And my pockets full, too! Huzza!"

In the same magazine is found the description of another custom on Twelfth Night:

"It was customary for many families on the twelfth eve of Christmas, to invite their friends and neighbors to their houses, to play at cards, to partake of a supper, of which mince pies were an indispensable ingredient; and after supper, they brought in the Wassail Cup, or Wassail Bowl, of which everyone partook by taking with a spoon out of the ale, a roasted apple, and eating it, and then drinking the health of the company out of the bowl, wishing them a Merry Christmas and a Happy New Year."

The custom of toasting the apple-trees on Twelfth-night was called "apple-howling," and "wassailing the orchards," and the idea seemed to prevail that such a ceremony should be performed early in the New Year to be effective. Not only was it a custom of the farmers, but also of the boys in a neighborhood, who, we are told, encircled the trees, shouting, blowing horns, and singing this verse:

"Stand fast, root, bear well, top,
Pray God send us a good howling crop;
Every twig, apples big;
Every bough, apples enou;
Hats full, caps full,
Full quarter sacks full."

The Quaaltagh.—Another curious custom, known as the Quaaltagh, was observed in some parts of the British Isles. Groups of men were accustomed to go from house to house and sing this verse:

"Again we assemble, a merry new year
To wish to each one of the family here,
Whether man, woman, or girl, or boy,
That long life and happiness all may enjoy.
May they of potatoes and herrings have plenty,
With butter and cheese and each other dainty,
And may their sleep never, by night or by day,
Disturbed be by even the tooth of a flea;
Until at the Quaaltagh again we appear
To wish you, as now, all a happy new year!"

After this song, the householder would open his doors, and spread as fine a feast as was possible. The first man to enter was always a dark-haired one, since a light-haired person was thought to bring bad luck, if he crossed the threshold first. The first foot, or "Quaaltagh," was the one which brought the luck. A corresponding custom was, in sweeping the house on New Year's, to sweep the dust inward, toward the hearth,

since if it were to be swept outward, luck would likewise be brushed from the door.

GAMES FOR NEW YEAR'S PARTIES AND ST. VALENTINE'S DAY

Types of Games.—In keeping with the reputed characteristics of the Roman God Janus, with two faces, one turned to the past and the other to the future, games may be constructed around the ideas of memories, experiences of the past, and the recital of interesting personal recollections, and around the idea of the forward look into the future, for instance, New Year's resolutions, fortune-telling, and specific good wishes for the coming year. These games may partake of either a humorous or serious character, with the former predominating. Acquaintance games may well be stressed, since the widening of one's circle of friends is a good beginning for the New Year. This should be a part of the program of all large parties, especially those in which all of the members are not personally acquainted.

Numbered Guests and New Year's Resolutions.—If each guest is furnished with a number, which he must pin conspicuously on some part of his clothing, it will aid in the successful playing of several games. One of these is "New Year's Resolutions." All members of the group are furnished with paper and pencils. Each must write for himself a resolution, signing his name. In addition he must write what seems to him to be an appropriate resolution for the number next following his own. The highest number in the group will write a New Year's resolution for number 1, in addition to his own. When these slips of paper are all collected and read, there is generally much amusement as a result. Number 1, for example, may write something like this:

"My own resolution is to carry a cane every day, except Sundays, and to put on more style during the coming year; to shine my shoes at least once a week, and to wear a red necktie on all

holidays. My idea of an appropriate resolution for No. 2 would be that she begin at once reducing methods, since her weight now approaches dangerously near to 200 pounds; and that she cut out corned beef and cabbage, except on St. Patrick's Day."

The more inappropriate the resolution one makes for his neighbor, the better, since it adds to the humor of the game.

Conversation by Number.—Another very good way of mixing the group is to assign topics of conversation and partners for each member of the group. This conversation is to be lively and continuous, and of a definite duration—three minutes, for example. Slips of paper, with the subjects and number of the persons with whom one must converse, should be furnished. At a given signal, No. 1 must find No. 12, and talk about his most embarrassing experience; No. 2 must converse with No. 11 on the virtues of his automobile, or his radio set; No. 3 must tell a funny story to No. 10; and so on. The problem of numbers will be simplified if the even numbers are boys, and the odd numbers girls. Two sets of slips should be furnished so that each member of the party may be assigned a topic and a partner. Following are additional subjects:

The clothes I wore last Easter.
My experiences in learning to ride a bicycle.
My most interesting trip, or railway journey.
My first love-affair.
My first public speech.
One of my childhood experiences.
My most exciting day in school.
My first visit to the theater.
Forms of punishment I received when a child.
The first money I ever earned.
My most lonesome experience.
My happiest day.
My experience in an accident.
The first wedding I ever attended.
How I learned to swim.

My private opinion of some of my acquaintances.
My first trip to a large city.
My hopes for the New Year.

Other suggestions might be supplied indefinitely. When all have had their assignment of "Conversational Subjects," the following more specific and public forms of speaking may be tried.

New Year's Debates.—In every group there are usually present some who may take part cleverly in impromptu debates. It is well for the leader of the games to suggest that there are among those present individuals who have carefully prepared an elaborate discussion of important questions which will be considered in the nature of a debate. Two chairs are prepared for the debaters, which are placed in a conspicuous position in the room, or hall. "Mr. A. will occupy this chair, and Mr. B. the other. Mr. A. will discuss the affirmative side of a momentous question, and Mr. B. will espouse the cause of the negative. They will be limited to two minutes for their discussion, and one minute for closing the debate on their respective sides. Mr. A. will open the discussion for the affirmative on this question: 'Resolved, that the making of New Year's resolutions is a useless custom.' Mr. A. will now address the ladies and gentlemen of the audience, the honorable judges, and his worthy opponent." Neither of the debaters will have, of course, the slightest idea of the subject of the debate until the hostess announces it. The proceedings may not be finished oratory, but they will always prove of great interest and amusement for the audience.

Since these debates are altogether extemporaneous, humorous and nonsensical subjects may be selected, the following being suggestions along this line:

Resolved, that umbrellas are more useful than toothpicks.
A street-car conductor makes a better husband than a minister (debate between women).

A skunk is more dangerous than a rattlesnake.

Men are more fastidious about clothes than women.

Corned beef and cabbage are better forms of food than ham and eggs.

Hairpins are more useful than chewing-gum.

Long engagements are better than short ones.

Sunlight is more necessary than rain.

Married life is better than single life.

A squash vine, planted on A's side of the fence, grows through the fence and produces a squash on B's side of the fence. Whose squash is it?

The moon plays a more important part in courtship than a davenport does.

A rolling-pin is more useful than a broomstick.

Several different teams may be selected for these debates, which may be between men, or between women, or mixed. When the game is entered into with the right spirit, the results may be exceedingly funny. The winners may be selected by popular vote.

Mysterious Resolutions.—In this game a "mind-reader" announces that his powers of clairvoyancy will enable him to read correctly any New Year's resolutions that may be submitted by members of the group. He requires that each one write his resolution on a small slip of paper, carefully fold the paper (after signing his name), and drop it into a hat. Among the players there must be a confederate, who informs the mind-reader beforehand what his resolution is. (He does not write it, however, or drop it in the hat.) The mind-reader closes his eyes and takes a slip of paper, which he presses against his forehead. After pretending to concentrate on the subject, he announces the resolution of his confederate. Then he opens the slip which he has just pressed against his forehead as if to verify his reading. This slip, of course, will be one which he has not seen, but taking another slip from the hat, he goes through the same process, and announces the contents of the first slip, at which he has just looked. Thus he keeps one step ahead all the time, and

progress is easy, and very mysterious to the audience, unless they are acquainted with the trick.

"New" Guesses.—The players in this game are required to write a list of as many words as possible in a given time (five or ten minutes), each word containing the word "new," or at least the sound of "new." For example:

1. A list of diseases? (Neuralgia, neuritis, pneumonia, neurasthenia, neurosis, neuroma, etc.)
2. Geographical names? (New York, Newfoundland, New Zealand, Newport, Newcastle, Newark, and many others)
3. A famous man? (Newton)
4. A disseminator of knowledge? (Newspaper)
5. An animal? (Gnu)
6. Many? (Numerous)
7. An annoyance? (Nuisance)
8. A number? (Numeral)
9. Promoting growth? (Nutritious)
10. Pertaining to air? (Pneumatic)
11. The central part? (Nucleus)
12. A holiday? (New Year)
13. To read figures? (Enumerate)

A Progressive Dinner Party.—In cities or thickly settled localities, where homes are close together, a progressive dinner party may often be served to advantage, lessening the labor and expense of each home, and giving a jolly variation to the usual dinner. Appropriate invitations should be sent, announcing the meeting-place, and urging promptness of arrival. Here soup, consommé, or a fruit cocktail may be served, when the members of the party are immediately escorted to another home, where the main dinner may be served. Then on to another house for a salad, to still another for dessert, and lastly to a home where coffee may be served, and the rest of an evening's program given.

A variation of this scheme can be carried out when the entire dinner is served in one house. The hostess seats her guests at small tables around the room. At the completion of

each course, the gentlemen must change tables, carrying their napkins and water-glasses with them at each move. These frequent changes add interest to the meal, and break up any formality or stiffness that may exist among the guests. This may be done appropriately at any informal meal, at any time.

A Christmas Tree Bonfire.—In connection with dinners such as have been described, or other forms of New Year's entertainment, a bonfire of used Christmas trees may be held at a convenient point in the neighborhood. This affair serves the double purpose of disposing of the old and discarded trees (which is sometimes a problem) and giving an opportunity for a short program around the blazing outdoor fire. (See the discussion of camp-fires in Chapter VI.) Community singing of Christmas or New Year's carols, or other forms of music, would be very appropriate. The children of the households from which the Christmas trees have been collected may well have a part in this celebration.

Bombastic Proverbs.—This game requires rather a quick wit and works best in rather mature groups. Each guest is required to select some well-known proverb, and to phrase it in high-sounding and unusual words. The phraseology must be entirely changed, and yet the meaning should be at least intelligible. Below are given very good and amusing examples, most of them submitted by members of one of the author's classes in community recreation.

Compounds of Hydrogen and Oxygen, in the proportion of two to one, that are without visible movement, invariably tend to flow with profundity. ("Still waters run deep.")

A body of persons abiding in a domicile of silica combined with metallic oxides should not carelessly project small geological specimens. ("People who live in glass houses shouldn't throw stones.")

Do not utter loud or passionate vocal expressions because of the accidental overturning of a receptacle containing a whitish, opaque, and nutritive fluid. ("Don't cry over spilt milk.")

Where there is sufficient positive volition, a successful conclusion

may usually be expected. ("Where there's a will, there's a way.")

It is not advantageous to place the sum total of your barnyard collections in the same wicker receptacle. ("Do not put all your eggs into one basket.")

A superfluity of culinary experts has a tendency to disarrange the preparation of the beef extract. ("Too many cooks spoil the broth.")

Never calculate the possible number of your juvenile poultry until the usual period of incubation has been fully accomplished. ("Don't count your chickens before they are hatched.")

Cast a stroke at the propitious moment when the silver-white metallic substance is of excessive temperature. ("Strike while the iron is hot.")

A tremendous disturbance of the atmosphere is generally succeeded by a corresponding period of absolute tranquillity. ("After a storm comes a calm.")

The customary symbol of regal power does not necessarily indicate desirable mental tranquillity. ("Uneasy lies the head that wears the crown.")

The habitual characteristic of vacillation will, on frequent occasions, engender the failure of the end to be secured. ("He who hesitates is lost.")

Each mass of vapory collection suspended in the firmament has an interior decoration of metallic hue. ("Every cloud has a silver lining.")

The flying phenomena of the ethereal kingdom, of a kindred kind, come into association gregariously. ("Birds of a feather flock together.")

If you would have a thing executed or accomplished in such a way that you will experience a feeling of complete gratification, bring into accomplishment that performance yourself. ("If you would have a thing well done, do it yourself.")

Deviation from the ordinary or common routine of existence is that which gives zest to man's cycle of existence. ("Variety is the spice of life.")

A short vocal utterance directed toward the individual possessing a high degree of knowledge meets adequately all the needs of the occasion. ("A word to the wise is sufficient.")

Those who possess unusually little intellect often project themselves into situations where the winged, ethereal likenesses of men hesitate to perambulate. ("Fools rush in where angels fear to tread.")

He who locks himself into the arms of Morpheus promptly at eventide, and starts the day before it is officially announced by the rising sun, excels in physical fitness, increases his economic assets, and cerebrates with remarkable efficiency. ("Early to bed and early to rise, Makes a man healthy, wealthy, and wise.")

The warm-blooded, feathered, egg-laying vertebrate animal which is among the first invariably comes into possession of a small, legless, invertebrate crawling animal. ("The early bird catches the worm.")

Do not traverse a structure erected to afford passage over a waterway prior in time to drawing nigh the same. ("Don't cross bridges before you come to them.")

The act of impartially giving one thing as an equivalent for another is not considered unlawful. ("A fair exchange is no robbery.")

A hard mass which progresses by turning over and over upon its surface, without slipping, does not successfully gather together a delicate, cryptogamous plant. ("A rolling stone gathers no moss.")

Unwonted egotism prophesies the speedy effect of the force of gravity. ("Pride goeth before a fall.")

The placement of the termination as precedent to the commencement should never be essayed. ("Don't put the cart before the horse.")

Excessive inaction on the part of a certain domestic fowl does not lead to extreme obesity. ("A setting hen never grows fat.")

A vessel under optical supervision never reaches a temperature of 212 degrees. ("A watched pot never boils.")

A canine which gives vent to his sentiments by a series of vocal efforts rarely finds use for his bicuspids. ("A barking dog never bites.")

A small polished steel instrument used at the psychological moment is tantamount to the saving of three times three. ("A stitch in time saves nine.")

Accelerated execution often produces faulty results. ("Haste makes waste.")

One feathered biped imprisoned in the digits is equal at least to twice that many at large. ("A bird in the hand is worth two in the bush.")

These "bombastic proverbs" may be used as a method of selecting partners. If the proverbs are written on one slip,

and given to the girls, the unusual phraseology may be written on other slips which are handed to the boys. The problem is to find the proper interpretations, which necessarily favors a general mixing of the guests, and a comparison of notes. When the proverbs are completed, the couples may read them aloud for the benefit of the group.

Methods of Selecting Partners.—There are many methods of pairing off partners for dinner, or for other purposes, sometimes necessary in social gatherings. A common one is to use magazine advertisements cut in half, one part being given to the boys, the other to the girls. The general mixing which is necessary is advantageous. A similar scheme consists in bits of poetry, which the hostess has prepared in advance by writing the verses on slips of paper. These she cuts in half, giving half of the verse to a man, the other half to a woman, who must compare their lines in order to complete the verse.

Synonyms.—Another method of selecting partners consists of making a list of words of about the same meaning. *Doctor* and physician are examples. The first is given to a boy, the second to a girl. Then there is the lively comparison of slips to find the synonyms.

Following are suggested examples:

House, dwelling
Hurricane, cyclone
Game, pastime
Plot, conspiracy
Ideal, perfect
Invention, creation
Vision, sight
King, monarch
Wistful, thoughtful
Inexpensive, cheap
Falsehood, untruth
Wit, humor
Work, toil
Understanding, comprehension
Peril, danger
Celebrated, famous
Debate, argument
Debt, liability
Relatives, kin
Decoration, adornment
Procure, obtain
Idol, image

Bird Riddles.—A more difficult method of guessing riddles in order to find one's partner works very well, but entails some familiarity with bird names. As in the foregoing game, the rid-

dles must be written on one piece of paper, and the answers on another; the riddles should be given to the boys, the answers to the girls. Below are illustrations:

1. Used in fence-building. (Rail)
2. A popular vegetable, and a barnyard fowl. (Peacock)
3. What an angry bird would do to his mate. (Woodpecker—"would peck her")
4. Depressed, and a slang term for a country person. (Blue-jay)
5. An old fashioned utensil immortalized in one of Longfellow's poems. (Crane)
6. What a burglar was doing when discovered. (Robin)
7. To peddle. (Hawk)
8. Less than the whole, and a long line of hills. (Partridge)
9. An instrument for driving horses, without means, and a boy's name. (Whip-poor-will)
10. The period of darkness, not out, and a high wind. (Nightingale)
11. A monarch and an angler. (Kingfisher)
12. A boy's nickname, an exclamation, and part of a chain. (Bobolink)
13. A farm building, and to take into the stomach. (Barn-swallow)
14. Peevish, and what we dread on the first of the month. (Crossbill)
15. A tree, an insect product, and part of a bird. (Cedar waxwing)
16. A bird of imitations. (Mocking-bird)
17. A monarch, and a verb meaning to allow. (Kinglet)
18. A young fowl, and two letters. (Chickadee)
19. The fruit of some trees, and to incubate. (Nuthatch)
20. What we might call a small colored baby just learning to walk. (Little brown creeper)
21. A bright bird whose first name is that of a city. (Baltimore oriole)
22. A broad field, and a soaring bird. (Meadow-lark)
23. Late in the day, twelve dozen, and part of the bird. (Evening grosbeak)
24. A precious metal, and a seed-eating bird. (Goldfinch)
25. A lot of worthless stuff, and an exclamation. (Junco)

26. A tree, a nickname for a girl, and a relative. (Pine siskin)
27. A term in boxing, and to manipulate a boat. (Sparrow)
28. A kind of cotton cloth. (Bunting)
29. A color, and a man's name. (Purple martin)
30. A State, a color, and part of the upper body. (Maryland yellowthroat)
31. A dark color, and a summer workman. (Brown thrasher)
32. Slang for a dull and foolish person. (Loon)
33. Covered with a smoky substance, and a verb meaning to revolve. (Sooty tern)
34. A French word meaning bad, and a fatty substance. (Mallard)
35. What trees are made of, and a barnyard bird. (Woodcock)
36. Small stone particles, and the player of a certain musical instrument. (Sandpiper)
37. A domestic bird, and a bird of prey. (Turkey-buzzard)
38. A couple, and to decay. (Parrot)
39. Darkness and a bird of prey. (Night-hawk)
40. Making a subdued sound, and a feathered animal. (Hummingbird)
41. A common insect, and a member of a baseball team. (Flycatcher)
42. A bright color, and part of the bird himself. (Redwing)
43. A letter, and very small. (Pewee)
44. A Scotch girl's nickname, and a dessert. (Magpie)
45. A bird beginning with an animal's name. (Cowbird)
46. A high Catholic official. (Cardinal)
47. The absence of color, and the bird himself. (Blackbird)

The foregoing bird riddles may be used in other ways, slips to be furnished each guest with the riddles, omitting the answers. Each must fill out in a given time, ten or fifteen minutes, as many answers as may be possible. Thus the game may be used in a competitive way.

Blindfold Selection of Partners.—In this method of selecting partners, the men are all securely blindfolded. The girls are lined up around the room. The men grope around, with outstretched hands, and endeavor to shake hands with some of the girls. The one first reached becomes a partner for dinner; or, a man may shake hands with several, selecting the

one whose handshake most pleases him. If desirable, the process may be reversed, the girls being blindfolded, seeking their partners as described above.

"Follow the Mystic Cord."—In this method, each girl ties a string, or small cord, to one of her fingers. The cords must be sufficiently long to reach to another room, through a curtain or folding door. Each man, in the second room, selects a cord, and follows it up until he discovers the lady attached to the other end. The cords should be so mixed, or arranged, that it will be impossible to determine beforehand the one to whose finger the end of the cord is fastened.

Masked Face.—In keeping with the tradition of Janus, masks may be used to disguise the gentlemen. When they don their masks, they are required to stand in line between two rooms. A sheet is stretched so as to cover all but the heads and shoulders of the men. The girls are permitted to look as carefully as may be at the masked gentlemen, and even to ask them questions. Falsetto, or otherwise disguised voices may be used by the men, so as to avoid disclosing their identity. Selections of partners are made by the women, guided by their best judgment and desires!

Geographic Partners.—To select partners in geographic fashion, the men are given slips bearing the names of States or countries. The young women have similar slips with the name of a city, river, or mountain found in that State or country. A little mixing and comparison will solve the question of the selection of partners.

Events of the Year.—In this game each guest, who is furnished with paper and pencil, must write a list of ten (or more) significant events which have occurred during the past year. These events may have happened in the State, in the nation, or in foreign countries. They must actually have occurred. The game is a contest among the guests as to their memory of current events, and is quite an interesting test. After ten minutes have passed, the papers are exchanged,

and the leader of the game selects one which he reads aloud. If the same event is mentioned by any other player, the event is checked off the papers on which it may occur. Those having the largest list of events, or a number of events which has not been mentioned by the others, are declared winners. Small appropriate prizes may be awarded for first, second and third places.

New Year's Resolutions.—This is a good game in which originality and quick wits show themselves. Each player is required to write a series of resolutions, a separate resolution beginning with each letter of the words *New Year's Resolutions.* A limited time is allowed for this game. The players sign their names, and pass the slips to the next on the right hand. The slips are then read for the edification and amusement of all. Following is an illustration:

Never to get drunk.
Ever to rise at dawn.
Willingness to accept loans at any time of year.
Yesterday's experiences used, by which to profit to-morrow.
Early to bed and perhaps early to rise.
And to do my Christmas shopping early.
Resolved to step "high, wide, and handsome."
Stop quarrelling with my mother-in-law.
Run no charge accounts, but pay my bills.
Energetically to take my "daily dozen."
Sleep no later than nine o'clock in the morning.
Open the windows and throw my chest out.
Look pleasant morning, noon, and night.
Use my friends whenever possible.
Take extreme care in watching my step.
I propose to grow old gracefully.
On my honor, I will generally tell the truth.
Never to fall in love with two at a time.
Sleep soundly, with a clear conscience.

New Dresses for New Year.—This game requires some preparation and materials, and a little time in its execution, but it is very amusing. The hostess will prepare a generous

lot of colored tissue-paper of many shades. When this is inconvenient, ordinary newspaper may be used, especially when the colored supplements are available. The presentation, manufacture, and fitting of the "new dresses" are the functions of the gentlemen present. A sufficient number of scissors are needed, and many pins. Each man selects his lady, and at a starting signal, begins to cut out a dress for his partner, using the paper and pins available. The results are often extremely amusing, and the game is rather a tax on the constructive ability of the gentlemen. By all means, a prize should be awarded to the "Parisian Modiste" who constructs the most presentable garment for his lady friend! If he is ambitious enough, he may also fashion a hat to be worn for the rest of the evening, provided the costume is sufficiently durable for this extreme test.

January Sleigh-Rides.—Unfortunately, the old-fashioned sleighing parties, with their jingling bells, have passed out of custom. This seems unfortunate, since for generations this has been a favorite form of winter recreation. Sleighs and horses may still be obtained, however, and the custom should be revived in those sections where snowy roads present themselves. Our grandparents tell us with enthusiasm of these pleasant rides in frosty air over crackling roadways, and of the warm blankets, furs, and heated bricks which were used for their comfort; and of the hot lunches and good cheer at the end of the ride, with an hour or two of dancing as a climax to a pleasant evening.

A Winter-Day Hike.—Another form of exercise and diversion is the winter walk over snowy roads, or through the glistening fields, in the splendid crisp atmosphere of January. This form of recreation surely needs a widespread revival on the part of young people, and the older ones, as well. There could hardly be a more wholesome form of recreational activity, and every community should encourage the formation of hiking and outing clubs, with a schedule of fairly long

outdoor walks throughout the year. Clubs of this sort with which the writer has been acquainted have had a remarkably successful organization, and wonderful outing experiences, even in the rather frigid climate of our northern States. A good fire on the roadside, with food to be cooked, always adds to the zest of the outing; and the pleasurable exercise sends the blood and warmth tingling through the body. One has actually to go through the experiences of winter hiking and roadside cookery to appreciate fully the pleasures of this form of outdoor recreation.

Skating and Bob-Sled Parties.—There is no doubt about the healthful nature of exercise in the open, during the winter months. Skating and bob-sled parties contribute to this end, and whenever possible, should be encouraged as a form of community recreation. Skating-rinks are prepared and kept in order, as a municipal project, in nearly all cities where weather conditions are favorable for this form of winter sport. This scheme furnishes to the young people in countless numbers the opportunity for exercise of a wholesome sort. In nearly every community in the northern section of the country, small lakes and ponds and streams are available for winter sports, and a little expenditure of time and effort on the part of a community, however small, will provide suitable places for the outdoor exercise of its boys and girls. Snow-shoeing, skiing, ice-boating, curling, and other winter games may well be a part of the community program in recreation. Skating races, hockey-games, fancy skating and skate-sailing also find their places in the program of winter activities.

Snow-Man Races.—When the weather and snow conditions are favorable, races may be planned between different teams to decide the winners in speed and excellence of building a snow-man. The rules are simple. The snow-man must be at least three feet high, and of adequate proportions. Four or five, or more, may constitute a team.

Snow Sculpturing.—As a refinement of the snow-man build-

ing, some really creditable bits of sculpturing may be done by children, the objects constructed being animals of various sorts, large dolls, busts of men and women, and attempts at copying certain well-known statues, such as the "Wrestlers," the "Discobolus," "Apollo Belvedere," or the "Gladiators." In addition, snow representations of automobiles, houses, horses, sheep, and many other objects may be fashioned. Some years ago, the schools in Madison, Wisconsin, engaged in a contest of this sort, as a part of the program of their winter carnival. The results were truly remarkable, and sometimes beautiful. The school-children took great care in the construction of these bits of snow sculpture, and prizes were awarded for the best work along these lines. A great deal of artistic ability was discovered in this way among the children of the grade schools.

FEBRUARY

February contains a number of days often celebrated by parties and in other ways. Chief among these are St. Valentine's Day, Lincoln's and Washington's birthdays, the birthdays of Dickens and Longfellow, and Leap-Year. It is also a month of winter sports and pastimes.

The Latin feast, Februalia, was celebrated in the month sacred to the deity Februus. It was a feast of expiation, or purification, and occurred always in the second month of the year.

St. Valentine's Day.—Concerning the original St. Valentine, but little is known. There seem to have been two saints by this name. The best-known seems to have been a priest and martyr, living about 270 A. D., but his connection with the peculiar observances of February 14th are not very clear. There seems a more definite connection between Valentine customs and the feast of Februalia, mentioned above. We are told by some ancient documents that at this feast, the names of young

women were put into a box, from which, with certain ceremonies, each young man would draw a slip containing the name of a possible mate for life, who was called his "valentine."

On this day, according to popular idea, the birds sought and found their mates, and there was also a belief that a young swain who fared forth early on St. Valentine's Day would likely meet his future wife, and that the first lass whom he met would become his valentine for life. There was a similar belief on the part of young women, and we read in this connection a verse written in the sixteenth century, which alludes to the custom:

"Last Valentine, the day when birds of kind
Their paramours with mutual chirpings find,
I early rose, just at the break of day,
Before the sun had chased the stars away;
A-field I went, amid the morning dew
To milk my kine (for so should housewives do).
Thee first I spied, and the first swain we see
In spite of fortune shall our true love be."

The custom of sending anonymous valentine greetings, either comic or serious, seems of considerable antiquity. Chambers tells us, concerning the customs of London:

"Valentine's day is now almost everywhere a much degenerated festival, the only observance of any note consisting merely of sending jocular anonymous letters to the members of the opposite sex, and this confined very much to the humbler classes. The approach of the day is now heralded in the print-seller's shop windows by vast numbers of missives calculated for use on this occasion, each generally consisting of a sheet of post paper, on the first page of which is seen some ridiculous coloured caricature of the male or female figure, with a few burlesque verses below. Maid servants and young fellows interchange such epistles with each other on the 14th of February, no doubt conceiving that the joke is amazingly good. The London postmen deliver several hundred thousand more letters on that day than they do in general."

In Shakspere's day valentine customs prevailed. He makes Ophelia sing:

"Good morrow, 'tis Saint Valentine's Day,
All in the morn betime,
And I a maid at your window,
To be your Valentine."

Games for Valentine Parties: Selecting Partners.—In addition to games of a miscellaneous sort, certain ones may be used which have especial reference to St. Valentine, and which employ the traditional red cardboard or paper heart, which seems so intimately connected with the day. If it is desired to select partners for refreshments, or a valentine dance, the following is an interesting one. Little cardboard hearts are furnished to each man in the party. Small holes are cut in the hearts, through which small red cords are fastened. Between the folding doors of two rooms (or as otherwise arranged) a large sheet is placed. The boys are on one side, the girls on the other, and the curtain should be so arranged that the girls and boys cannot see each other. The men throw their cardboard hearts over the sheet, holding on to the strings which are attached to the hearts. The girls, on the other side, select hearts on which they write their names. When this has been completed, the men withdraw the hearts, and each one calls for the partner whose name appears on his heart. The uncertainty of the result of the selection makes this method of selecting partners interesting and novel.

Half-hearted Matching.—A simple and easily arranged method of selecting partners is this one. Paper hearts are furnished by the hostess, and these hearts she cuts into two pieces in various irregular ways. One half of each divided heart is placed in a basket, or box, for the men, and the other half in a similar receptacle for the women. After each has drawn a half heart, there is general mixing, of course, in order that each couple may secure a completed heart.

Bird Mates.—Bird pictures, or postcards, should be secured for this partner-selecting game, with duplicate pictures of each bird. These may generally be secured from book-stores, or from the National Audubon Society, or from dealers in school materials. One set of bird pictures is placed in one basket, a duplicate set in another. Girls and boys select pictures from their respective baskets, and afterward find their "bird mates" for the evening.

The Picture-Frame.—In this form of the selection of partners, the girls form a circle in one room, and the boys in another. Between the two rooms is suspended a large sheet, or piece of cloth, in which is cut, about five feet from the floor, a heart-shaped opening, perhaps decorated around the edges with colored tissue-paper, so as to give a picture-frame effect. Both groups, the boys in one room, and the girls in another, march slowly past the opening in the sheet, while a piano plays "Let Me Call You Sweetheart," or some other bit of sentimental music. Each girl, as she passes the sheet, pauses with her face framed by the opening; the man who happens to be passing the opening in the sheet also pauses briefly, to greet the young lady in question. At various intervals, a leader blows a whistle, and the couple that happen to be facing each other then become partners for refreshments. The marchings should continue, with the whistle blowing from time to time, until all have found partners.

"Billing and Cooing."—A laughable way of selecting partners is this. The boys are all numbered by drawing their numbers from a hat. The girls secure duplicate numbers in like fashion, no one being allowed to disclose his number. The hostess will call these numbers out, one at a time, when the couple holding the given number will advance to the center of the room, and imitate various sounds of cooing doves, after which they march together into the refreshment room.

A Heart-touching Contest.—The provisions for this game consist of a number of cardboard hearts (about a dozen) sus-

pended from a string across the middle of a large room. The hearts are of many sizes—some very large, others small. They are all numbered—the larger hearts bearing the smaller numbers, and the small hearts carrying larger numbers.

Boys are lined up on one side, the girls on the other. The game is started by a boy who tosses a small, soft ball at the suspended hearts. If he strikes a heart, he makes a score corresponding to the number of the heart. The object of the game is to strike the smaller hearts, which bear the largest numbers. After the first boy has made his trial, one of the girls on the other side makes her effort at scoring—and so the game continues until each player has made ten throws. Score is kept, and the winner making the largest score is presented with some appropriate valentine souvenir.

Hands and Hearts.—This game is a variation of the old play "Going to Jerusalem," or "Musical Chairs," with this difference in technique: Paper hearts are pinned or otherwise fastened around the walls of a room, or they may be laid on a large table, or even on the floor. There must be a heart for each player, less one. Around these hearts the players march, to the music of a piano. When the music stops, each player must endeavor to cover a heart with his left hand. There will be one left out, of course, who must retire from the game. One heart must be removed from the collection, when the music and marching again begin. One player will be left out each time, and one heart removed each time the music stops. Eventually, two players will be left, with one heart to be covered when the piano stops, and thus the winner is selected. The game is not yet over, however; when all are seated, a paper heart is given to each. Every player must write as appropriate a verse on his heart as possible, and place his poetic effusion in an envelope, addressed to some other player in the room. The recipients of these valentines then read the verses aloud, so that all may enjoy the final results.

The Game of Names.—This game is suitable for any season, but is a form of quiet game that may be used after playing those of a more active nature. Slips of paper are furnished each player, with the requirement that he write as many common surnames as possible in a given time. First, each may be asked to write names which suggest occupations, five minutes being allowed for this. Following are suggestions:

Occupations.—(Five minutes) Sawyer, Singer, Barker, Fisher, Barber, Driver, Smith, Miller, Farmer, Tanner, Goldsmith, Mason, Weaver, Cook, Dean, Carpenter, Cooper, Butler, Shepherd, Baker, Painter, Bishop, etc.

Colors.—(Two minutes) Black, White, Green, Brown, Rose, Pearl, Pink, Gray, etc.

Parts of the body.—(Two minutes) Hand, Foot, Head, Legge, Hart, Blood, Cheek, etc.

Animals.—(Three minutes) Bear, Fox, Wolf, Bull, Lamb, Deer, Lyon, Coon, Hare, etc.

Birds.—(Three minutes) Lark, Robin, Jay, Sparrow, Parrott, Wren, Drake, Partridge, Crowe, Dove, Hawk, etc.

Parts of a house.—(Three minutes) Stone, Wall, Glass, Hall, Beam, Woodhouse, Wood, Storey, Garrett, Locke, Key, Tower, etc.

Geographic formations.—(Three minutes) Lake, Shore, Waters, Glenn, Dale, Beach, Brooke, Cave, Boggs, Hill, Marsh, Field, Land, etc.

After the allotted time, the papers are signed, the names counted, and the papers handed in to a board of judges, who may award a prize for the largest and best list.

WASHINGTON'S AND LINCOLN'S BIRTHDAYS

The celebration of these events usually takes on a patriotic character, and programs for these holidays should generally be of a dignified nature. Short talks by selected individuals may well be given on the lives of these two Presidents, with the recital of episodes happening in the careers of the two national heroes. Young people and school-children may be assigned certain topics pertaining to the history of Washing-

ton and Lincoln, which they read or recite. Descriptions of Mount Vernon or of Lincoln's old home may be given, with pictures gathered from whatever source may be accessible. Lantern-slides of historical interest are often available and add to the interest of a celebration of the birthdays of these two notable Presidents. Pageants or tableaux representing episodes in the history of Washington and Lincoln may be carried out in great variety, and serve as a useful means of developing the originality of a group of young people and school-children. The singing of patriotic songs is always advisable, and these may be selected in considerable variety from the sources mentioned in the Bibliography elsewhere in this volume.

In a community program held on these days, it is well to encourage the participation of a large number of people, old and young alike. Following are some suggestions:

How we used to celebrate Washington's and Lincoln's birthdays in the school programs of my time. (By an old man or woman)

How the people dressed in Washington's day. (By a young lady)

Reminiscences of the Civil War days, under Lincoln. (By an old soldier, if available)

My visit to Mount Vernon. (By any one who may have visited the place)

Log cabins of the old days. (By an old settler)

My recollections of candlelight and lamplight, and the development of illumination for the home. (By an old citizen)

Debate: Which was the most outstanding character, Washington or Lincoln? (By any members of the group)

The education of Washington and Lincoln. (By a school-girl)

What I think of the cherry-tree story. (By a small boy)

The inaugurations of Washington and Lincoln. (By a school-teacher)

Some letters of Washington and Lincoln. (By a lady)

The developments of comforts in our homes to-day, unknown in Washington's (or Lincoln's) time. (By a young man)

The singing of old wartime or patriotic songs, by selected quartettes. (This may be done after previous practice, or the quartettes

may be selected miscellaneously and required to present the most harmony possible without previous practice. Song books should be furnished.)

For the celebrations of these holidays and for social occasions on the dates of February 12th and 22d, the whole program should be arranged around the central themes of historic and patriotic import.

CHAPTER V

RECREATIONS FOR SPRING

ST. PATRICK'S DAY

The history of St. Patrick seems to be legendary. Several countries claim to be his birthplace—England, France, Scotland, and Wales. He was said to have been born in 372 A. D. He was supposedly ordained deacon, priest, and bishop, and lived in Ireland after passing his earlier days elsewhere. Many miraculous powers were ascribed to him. It is said that he cursed certain lands of the druids, and they became dreary bogs, and certain rivers, so that the fish all died. The most popular report of his miracles deals with the driving-out of all snakes and toads from Ireland. The land, it is said, was rendered especially unsuitable for the development of snakes, and even poisonous to them. A popular legend relates that the saint and his followers found themselves, one cold morning, on a mountain, without fire to cook their breakfast. Patrick ordered his friends to collect a pile of ice and snowballs, and by breathing upon the pile, ignited a satisfactory fire.

Thus a poet of the last century describes the occurrence, and adds his personal line:

"St. Patrick, as in legends told,
The morning being very cold
In order to assuage the weather
Collected bits of ice together;
Then gently breathed upon the pyre

When every fragment blazed on fire.
Oh! if the Saint had been so kind
As to leave the gift behind
To such a lovelorn wretch as me,
Who daily struggles to be free;
I'd be content—content with part,
I'd only ask to thaw the heart,
The frozen heart, of Polly Roe!"

The shamrock is said to be worn by the Irish and their friends, because St. Patrick used the plant, a trefoil, to illustrate in his sermons the doctrine of the Trinity, which he compared to the three leaves of the shamrock.

ST. PATRICK'S DAY STUNTS

Seeing Green.—A curious optical illusion may be demonstrated in the manner described below, which will undoubtedly be of interest to guests at a St. Patrick's Day party. The common expression *seeing red* is well known, but "seeing green," after having first seen red, is not familiar to most. Nevertheless, it is a physiological fact. A number of pigs cut out of bright red paper are necessary for this illusion. (Perhaps they may be secured commercially.) Each pig should be pasted on a white card. Those holding these cards must gaze intently at the red pig for about fifteen seconds, repeating the words "poor piggy" fifteen times as they do so. The eyes must be fixed at one point during the prolonged gaze. After this, the eyes must be shifted quickly to a white sheet, or a large piece of white cardboard, care being taken to fasten the gaze at one point. In a few seconds, a green pig will seem to appear gradually, much to the surprise of the spectator. The explanation of this phenomenon is that green is the complementary color to red.

The hostess would be put to less trouble if a truly large red paper pig were fastened to one sheet, and an ordinary clear white sheet placed near by. The same effect will result

from fixing the eyes for a time first on the red, and then on the white.

Irish Geography.—Sheets of paper and pencils having been supplied to the guests, the request is made that each one draw, as best he can, a map of Ireland. Not only the outlines of the country are required, but the location of the principal cities, which must be written in their proper positions. In addition, the position of the Killarney lakes must be indicated, and any other matter of geographical interest which may occur to the puzzled map-maker. Of course, rather ludicrous results may be expected. The "maps" may be compared after the test, and the prize of a shamrock, or similar appropriate gift, may be awarded. A real map of Ireland should be exhibited after this game, in order that the guests may experience a proper sense of humility!

A "Blind Pig."—Following this rather severe test, a different sort of exhibition may be demanded of each guest. A blackboard is desirable, so that the whole company may get the benefit of each performance. Each one is required to be blindfolded, when he gropes his way to the blackboard and makes his best effort to draw a pig, tail and all. The results are often laughable. If a blackboard is not available, the players may use slips of paper instead, and after the blindfolded attempt, must sign their names, when the papers are passed around for inspection.

The Blarney Stone.—A real stone, appropriately draped in green, and of proper size and condition, may be used for the ancient tradition. After kissing the Blarney Stone, the guests may be prepared for some of the following games:

Compliments.—Each must write the most complimentary eulogy of his neighbor or partner that may occur to his friendly imagination. This series of compliments may be in verse or prose; the only requirements are that the statements must be positive and forceful—truthfulness is of minor im-

portance. The papers may well be read aloud later, for the edification of the whole group.

Irish Words.—It is required that each write as many distinctly Irish words or phrases, or songs, as possible. Among these will be included *mavourneen, Erin go bragh, top o' the mornin', b'gorry, shillaly,* and the like. Among the well-known songs will be included "The Wearing of the Green," Kathleen Mavourneen," "Come Back to Erin," "Mother Machree," "It's a Long Way to Tipperary," "The Harp That Once through Tara's Halls," "My Wild Irish Rose," "The Girl I Left behind Me," "Where the River Shannon Flows," and others.

Green Guesses.—In keeping with the color predominant on St. Patrick's Day, the following riddles may have a place. Each answer contains in some combination the word *green:*

A green guess of a town in Kentucky? (Bowling Green)
A country? (Greenland)
A high place in Vermont? (Green Mountains)
A kind of plum? (Green gage)
Where blossoms grow? (Greenhouse)
A dish of spring rations? (Greens)
A famous aeronaut? (Darius Green)
Envious? (Green-eyed)
An American woman of finance? (Hetty Green)
A poet? (John Greenleaf Whittier)
A prized possession? (Greenbacks)
Part of a playhouse where actors assemble? (Greenroom)
An unskilled person? (Greenhorn)
Name of an apple? (Greening)
A vegetable market? (Greengrocery)
A climbing shrub (Greenbriar)
A thick carpet of grass? (Greensward)
A carbonated drink? (Green River)

Outstanding Characteristics.—This game is a kind of popularity contest, suited not only to St. Patrick's Day parties but to other occasions of entertainment. The game requires an

election—votes must be cast for the handsomest one in the party, the best dressed, most modest, etc., and after the votes have been cast, and the winners elected, each winner is required to make a speech, as humorous as may be, in explanation of his qualifications. Below are given some suggestions. First the qualities are mentioned, followed by the subject of his talk:

The Handsomest.—Inherited, or acquired? Cosmetics used? Values of good looks? Dangers?

The Homeliest.—Is there a proper realization of his affliction? Can he become accustomed to it? Effects on himself and others?

Most Egotistical.—Enumerate his good qualities. How developed? Of what value?

The Fattest.—Actual weight? Diet? Exercise? Conducive to comfort, or distress? Remarks made by others?

The Thinnest.—Why has he become so? Advantages and disadvantages? Weight, measurements?

The Baldest.—How occasioned? Feeling? Hair-tonics used? Hopes for the future?

The Best Singer.—How acquired? Discuss training and experience (with anecdotes, if possible). Give a sample song.

The Most Oratorical.—Must give an exhibition of a stump speech, or other forms of oratory.

The Best Dresser.—What did the clothes cost? How selected? Sensations of being "all dressed up"? Disadvantages?

The Noisiest.—Why? Mental reactions?

The Most Quiet.—Explain reasons for this quality. Valuable, or detrimental?

The Best Cook.—Training and experience, methods, recipes, and general values of the knowledge.

The Wealthiest.—How acquired—by fair means, or foul? Any disadvantages? Give illustrations.

The Poorest.—Why the poverty? Give life history.

Most Religious.—What denomination? Early experiences?

Most Accomplished "Flapper."—Describe methods.

Greatest "Sheik."—Training and experience.

Most Muscular.—Describe methods of physical training? Values? Good? Sleep? For what purpose used?

Best Story-Teller.—How was faculty acquired? Give illustration by telling good story.

If this game is played in the right spirit, much fun will result. It often occurs that those possessing quite opposite qualities will be selected, and this misplaced honor may well add to the amusement of the company.

THE FIRST OF APRIL

Poor Richard's Almanac (1760) describes the day in the following verse:

"The first of April some do say,
Is set apart for All-Fool's-Day;
But why the people call it so
Nor I, nor they themselves do know.
But on this day are people sent
On purpose, for pure merriment;
And though the day is known before,
Yet frequently, there is great store
Of these Forgetfuls to be found
Who're sent to dance Moll Dixon's round;
And having tried each shop and stall,
And disappointed at them all,
At last some tells them of the cheat—
Then they return from the pursuit
And straightway home with shame they run,
And others laugh at what is done.
But 'tis a thing to be disputed,
Which is the greatest Fool reputed,
The man who innocently went
Or he that him design'dly sent."

The origin of All Fools' Day seems obscure; but apparently the celebration of the jocund day is of considerable antiquity. From its beginning, it has been celebrated by practical joking on individuals, as well as large groups. As an example of the latter, we are told by Chambers, in his *Book of Days*, that during the sixteenth century, a large number of people in London received an invitation through the mails, gotten up in very official dress, with this announcement:

"Tower of London—Admit the Bearer and Friend to view the Annual Ceremony of Washing and White Lions, On Sunday, April 1st. Admitted only at the White Gate. It is particularly requested that no gratuities be given to the Wardens or their Assistants." The trick is said to have been highly successful. Cabs were rattling about Tower Hill all that Sunday morning, vainly endeavoring to discover the White Gate. Presumably the cab-drivers may have had a hand in the invitation!

The historical problem of All Fools' Day may have a connection with the Hindu celebration of March 31st. This festival was called the *Huli,* and at its termination (April 1st), the custom seemed to be to send persons on impossible errands, or to visit individuals sure to be from home, and to enjoy a laugh at their disappointment. To find the practice so widely prevalent over the world, and with so near a coincidence of the day, seems to indicate that it had a very early origin in the history of racial development and customs.

April fooling is a very common practice in France, where the person imposed upon is called an "April fish" (*poisson d'avril*). It seems to have been observed in France earlier than in England. For example, it is stated that Francis, Duke of Lorraine, and his wife, being in captivity, effected their escape by dressing as peasants and passing through the gates of the city at an early hour of the day. They were recognized, however, by some women who knew them. When these women tried to give the alarm to the gate-keepers that prisoners were escaping, the officers, realizing the date, cried out "April fool," and refused to believe that it was anything but a joke. Thus the prisoners had picked a lucky day for their escape. The story is also told of an English noblewoman who developed kleptomania and stole a gold watch from a friend. The date happened to be March 31st. When she was brought to trial the next day, she denied having possession of the watch. When

it was found on her dresser in her own room, she induced the judge to believe that she had played two jokes—one on the lady from whom the watch was taken, and the other on the officer who searched her room. The reasonableness of her assertions served to clear her from punishment. It seemed lucky for her that the thievery of which she was really guilty happened on a day when tricks and jokes might be suspected!

Jokes of all kinds, therefore, have been perpetrated since the ancient days. The juvenile practice of placing an empty purse on the sidewalk, with a string attached to the purse, and waiting for passers-by to attempt to pick up the article before jerking the string, is a time-honored custom, and seems in spite of its antiquity, to meet with success. April-fool candy, consisting of a piece of tin covered with chocolate, has served as amusement for a long time. Special candy filled with acid substances, or red pepper, is not such a kindly and innocent joke.

April-Fool Parties.—These are usually carried out in the spirit of the day. A nonsensical invitation to parties on April 1st is quite permissible, the following being a sample, which may be written on paper cut out in the shape of a fool's cap.

"Dear Friend:

We regret to send you this invitation to attend our party on April 1st, but we are sure that you will enjoy yourself so much that you will be sorry for it afterward. Meals will be served to unknown persons if they have friends to pay for them. Admission will be free, children half-free, and orphans who are accompanied by their parents will be admitted without question. Twenty-five cents worth of fireworks will be displayed, if you bring them yourself. In case of rain, the party will be held in the morning of the next afternoon, providing there is sufficient moonlight. We will play games of great solemnity, since some of the guests may be suffering from arthritis. Please wear your overshoes, and come in the back door, so as not to disturb the old folks upstairs.

A very long shortcake will be served, and other delicacies from the deep seas. May we hope to see you in your old clothes and your pleasant smile?

"Hopefully yours,

"P. S. Maybe you'd better come to 121 West 28th Street, instead of the address given above."

Costumes and Preparation.—Various old costumes may be required and assumed for April-fool parties, such as papier-mâché masks, fool's caps, parts of clothing put on backward, very worn and old clothes of any description, parts of feminine apparel worn by men, and many other freaks of dressing. If this is required of all guests, proper notice to that effect should be included in the invitation to the party. A prize may be given to the one wearing the most peculiar and mirth-provoking costume. Odd methods of greeting guests are quite permissible. The front door may be locked, and a sign displayed to the effect that "Nobody Is at Home," and the front rooms of the house may be in darkness. "Fresh Paint" signs may be posted around the rooms. Wraps may be carefully checked, and wrong checks given to the owners of the goods; men's wraps may be mixed with the women's, and so on.

An April Museum.—For many generations this burlesque museum or art gallery has been a source of amusement to many people, and the old game may be revived to recreational advantage. It seems especially appropriate on April 1st. The usual method of presenting the "museum" is to make a typewritten and numbered list of the articles which are on display on a table. The guests with this "museum guide" inspect the articles at their leisure. Following are a few of the titles and the articles which represent them:

1. Bust of a Boy. (Old pair of boy's trousers, with tear or rip in the seat)
2. An Ancient Instrument of Punishment. (A worn slipper)

3. An Irish Bat. (Brickbat)
4. Bonaparte. (Two small bones placed apart from each other)
5. A Fool's Paradise. (A pair of dice)
6. A Lobster. (Small mirror reflecting each one who peers in)
7. Necktie from Mexico. (A rope noose)
8. A Diamond Tray. (The three-spot of diamonds)
9. A Diamond Pin. (Dime and pin)
10. A Swimming Match. (Match in glass of water)
11. A Study in Black and White. (Piece of chalk and piece of coal)
12. A Good Pair of Slippers. (Two banana-peels)
13. General Cobb and his Colonels. (An ear of corn)
14. An Elevator for Kitchen Use. (Yeast cake)
15. The Rose of Castile. (Rows of castile soap)
16. The Peacemakers. (Pair of scissors)
17. Maid of Orleans. (Molasses candy)
18. A Drive through the Wood. (Nail driven through board)
19. The Downfall of China. (Broken plate or cup)
20. The Beau and the Belle. (Small bell tied with a bow of ribbon)
21. Spring Is Here. (An old chair or bed-spring)
22. The Lamplighter. (A match)
23. Wayworn Travelers. (Old pair of shoes)
24. The Witching Hour of Midnight. (Card on which is printed the numeral *XII*)
25. The Horse-Fair. (Oats, corn, or hay)
26. The Tie that Binds. (A necktie)
27. A Study of Greece. (A piece of fat bacon)
28. The Lost Chord. (Piece of string)
29. The Tutor. (Tin flute or toy horn)
30. The Messenger. (A penny—"One sent")
31. A Fountain of Tears. (An onion)
32. A Knight of the Bath. (Card marked *Saturday*)
33. Ready for a Pressing Engagement. (A flatiron)
34. Portrait of a Great Commentator. (A large potato)

The following suggestions for games may be tried:

The Truthful Portrait.—The hostess will announce that each guest must first of all view the latest work of art, which is a portrait in which he will undoubtedly be interested. In a

small room or secluded passage way is hung a mirror, under which is written "April Fool!"

April Words.—Guests are given slips of paper on which they must write in a given time as many words as they can construct from the separate letters of "April fool." To the one who makes most words is given a booby prize, while the chief prize is awarded the slowest player who has written the fewest number of words in the few minutes allotted for this game.

The Obstacle Race.—Various obstacles are placed on the floor, differently spaced, and of different heights. Small stools, pillows, small boxes and other articles may be used in the game. A few selected players are led in one at a time, and it is explained to each one that he must first walk over the objects with his eyes open, and try to remember the position and size of each. Then he will be required to walk over the same objects with his eyes blindfolded. While the blindfold is being applied, some member of the group will quietly remove all the articles. The movements of the victim as he steps over imaginary objects is somewhat amusing. After his blindfold has been removed, he sees the joke, and joins the rest of the players as a witness of the next victim's attempt.

The Magic Saucer.—In this game the leader holds in his hands two saucers. The one in his left hand has been blackened underneath in its central portion, by being smoked near the flame of a kerosene lamp. The other saucer is clean. The leader of the game will explain to his victim that by going through certain movements which he will indicate, both of them will be able to get a glimpse into the future, and will be able in a very simple way to contribute to the edification of the spectators. The leader will then hand the blackened saucer to the victim of the harmless joke, and will direct the player to imitate his movements while he says: "You will rub the fingers of your right hand underneath the saucer, then rub your forehead, thus, looking steadily into my eyes all the time.

Now rub your fingers on the saucer, and touch your right cheek; then your left, and lastly your chin.'' The leader goes through all the movements without visible results, of course, but the other will present some decidedly black marks which though invisible to him, are perfectly apparent to the spectators. Perhaps he will be unaware of his plight until he looks into a mirror.

April Counting.—The players are seated in a circle, and must count one, two, three, and so on in order. When three, or any multiple of three is next in order, the player must say ''April.'' When seven or any multiple of seven is next, the player must say ''fool.'' If a number is a multiple of both three and seven, ''April fool'' must be spoken. The game requires quick wits and calculation, and if a player misses twice, he is eliminated from the game; and so it progresses until finally only two are left to decide the supremacy.

Defying Gravity.—In this joke, the leader takes a glass or tin cup, partly filled with water, and declares that he can make it stick to the ceiling by certain magic. He steps into a chair, places the cup against the ceiling, and by means of a broomstick or cane, holds it in place. At this point, he calls for an assistant to hold the stick for him while he pretends to make other arrangements. The second player is left alone doing his stunt, and is usually in a quandary as to how he can get out of his predicament.

The Inverted Glass of Water.—Following this, the leader may demonstrate how a glass of water may be turned upside down without spilling. The glass is filled to the brim, and over the top is placed a piece of paper in close contact with the rim of the glass. If a flat object is now placed on the top of the glass, and the glass quickly turned upside down, the supporting object may be removed, and the water will not run out as long as the paper is in perfect contact.

"I Love my Love."—This is a vocabulary game, suited to other occasions as well as to April 1st. The leader will say, ''I

love my love with an *a*, because she is ——'' and then points to a player who must mention a desirable adjective beginning with *a*, which may be ''angelic.'' The leader then says, ''You dislike her because she is ——'' Another player may suggest ''awkward.'' And so other questions are asked, the indicated player giving the appropriate words. What was her name? (Annie) Where did she live? (Attic) Where did you take her? (Amsterdam) What did you give her to eat? (Applesauce) What to drink? (Ambrosia) What did she say? (Attaboy) What was the color of her eyes? (Amber) Her hair? (Auburn) What did she wear? (Apron) What did you call her? (Angel) What kind of flowers did she wear? (Asters) What disease did she have? (Arthritis) Other similar questions may be asked, then the leader repeats the performance by saying ''I love my love with a *b*, because she is ——''; the letter *b* must now be used in answer to all the questions above; and so on, through the alphabet.

The Alphabetical Wedding.—All the answers in this game must begin with the same letter, as above. Beginning with *a*, the following questions may be put by the leader:

When was the engagement announced? (April)
When was the marriage? (August)
Where was the marriage? (Altar)
The bride's name? (Amelia)
The groom's? (Arthur)
What did the bride wear? (Alpaca)
What did the groom wear? (Arctics)
The weather on the wedding-day? (Awful)
What kind of an engagement ring? (Amethyst)
The minister's name? (Abraham)
What three presents did the bride receive? (Andirons, anvils and artichokes)
Where did they go for the honeymoon? (Africa)
How did they spend the honeymoon? (Athletically)
How did they travel? (Automobile)
What sorts of places did they visit? (Aquariums)
How old was the groom? (Antiquated)

What was served at the wedding breakfast? (Asparagus and apricots)
What did they give the minister? (Annuity)
The groom's business? (Attorney)
The bride's outstanding characteristics? (Austerity and arrogance)
How was their home decorated? (Aluminum articles)
What songs did they sing? ("Annie Rooney"; "America")
Did they live happily ever afterward? (Aye, aye!)

The game may be continued by using other letters of the alphabet, and some very amusing answers will undoubtedly be given.

"Lemons and Roses."—This amusing game may be played around a large table as an after-dinner stunt, or in any other social gathering. The leader will furnish a lemon, a rose (or other flower) and a prize of some humorous character, such as a box of "Crackerjack," gum-drops, or a large stick of candy. When the game begins, the gentlemen in the party must pass the lemon from one to another as rapidly as possible, and the ladies likewise pass the rose among themselves. When the leader blows a whistle, the lady having the flower in her hand at the time must hold it up; the man who has the lemon likewise displays his trophy. The object of the game has not been explained to the group until at this point, when the leader will announce that the gentleman who has the lemon must arise and present the box of "Crackerjack" to the lady who holds the flower, and that his speech must be as rhetorical and thrilling as possible. First, however, the leader explains that there has been some expense incurred in this game, and that the gentleman with the lemon must pay two cents for the lemon, five cents for the box of candy, and three cents for the flower, ten cents in all. When this is collected from the victim, the speech is made. It is required of the lady that she acknowledge the gift in appropriate words. When done in the right spirit, the game affords much amusement to the other members of the group.

MAY DAY

The beauty of the May season, with nature in all its freshness and bloom, inviting to gaiety and the out-of-doors, has long been an incentive for joyous community celebration.

Since the time of the Romans, we have record of the holiday spirit which has pervaded this day, and the excursions afield in quest of flowers and green boughs, especially on the part of city-dwellers. Universal rejoicing over the resurrection of Nature, after the long quiescent period of winter, seems natural and right.

The Romans made use of an elaborate celebration, which they called the Floralia, or "Floral Games," which occurred late in the month of April, extending into the first few days of May. Decorations of flowers and greenery played an important part in the feasting and games which were celebrated during this established holiday.

In the sixteenth century, Bourne tells us, boys and girls in the villages of the North of England rose a little after midnight on the morning of the 1st of May, and, accompanied by music and the blowing of horns, walked to some neighboring wood, where they broke down branches from the trees and adorned themselves with nosegays and crowns of flowers. Having done this, they returned homeward with their booty, and made their doors and windows brilliant with the flowery spoil. Then a May Day breakfast was served, with elaborate menus and much jollity and good-will.

Thus Stubbs in his *Anatomie of Abuses* says:

"On the Mau Day, every parishe, towne, and village, assembly themselves together, bothe men, women and children, olde and yong, even all indifferently; and either gayng all together, or dividing themselves into companies, they goe some to the woodes and groves, some to the hilles and mountaines, some to one place, some to another, where they spende all the night in pastymes, and in the mornying they returne, bringing with them birch, bowes, and brunches of trees, to deck their assemblies withall!"

Another writer in Henry VIII's time tells us that:

"On May Day in the morning, every man, unless with impediment, would walke into the sweet meadowes and greene woods, there to rejoyce their spirits with the beauty and savour of sweete flowers, and with the Harmony of birds, praysing God in their Kind. I also find that in the monthe of May the citizens of London had their Mayings, and did fetch in Maypoles, with good archers and Morice dauncers, for pastyme, all the day long, and toward the evening they had stage plays, and bonfires in the streets; and a certaine poet hath written sixteen staves in meter, beginning thus—

"'Mightie Flora, Goddesse of Fresh flowers,
Which hath clothed the soyle in lustie greene,
Made buds spring, with her sweet showers
By influence of the sunne-shine.'"

Shakspere says (*Henry VIII,* Act V, Sc. 3) that it was impossible to make people sleep on May Morning, and (*A Midsummer Night's Dream,* Act IV, Sc. 1) that they rose early to observe the rite of May:

"If thou lovest me then,
Steal forth thy father's house tomorrow night;
And in the wood, a league without the town,
Where I did meet thee once with Helena,
To do observance to a morn of May
Then will I stay for thee."

Milton has the following song:

"On May Morning

"Now the bright morning star, day's harbinger
Comes dancing from the East, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip and the pale primrose.
Hail, bounteous May! that dost inspire
Mirth and youth, and warm desire;
Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing.
Thus we salute with our early song
And welcome thee, and wish thee long."

The hawthorn bloom in England is at its best about the first of May; thus, from the sixteenth century onward, the custom of bringing in hawthorn blossoms as decorations prevailed. This ceremony was called "bringing home the May," and the expedition into the woods was termed "going a-Maying." This practice has been the theme of popular songs even to the present time. The fairest maid in the English villages was crowned with flowers, as the "Queen of the May." It was the custom for the lads and lassies to meet, dance, and sing together. This participation in May Day festivities was common, on the part not only of the young folks, but of older persons, and sometimes even by royalty. In Chaucer's *Court of Love,* we read that early on May Day, "Forth goeth all the Court, both most and least, to fetch the flowers fresh." Chambers says, regarding this custom of general participation in holiday customs:

"Such festal doings we cannot look back upon without a regret that they are no more. They give us the notion that our ancestors, while wanting many advantages which an advanced civilization has given to us, were freer from monotonous drudgeries, and more open to pleasurable impressions from outward nature. They seem somehow to have been more ready than we to allow themselves to be happy, and to have often been merrier upon little than we can be upon much."

The outstanding feature of much of this early May Day celebration was the May-pole. The people not only placed garlands and greenery upon their doors, windows, and thresholds, but erected a May-pole, sometimes of enormous dimensions, around which they danced almost the whole day. An early writer tells us that:

". . . the cheefest jewell of the people is their Maie poole, whiche they bring home with greate veneration; they have twentie or fourtie yoke of oxen, every oxe having a sweet nosegaie of flowers

tyed on the tippe of his hornes, and these oxen drawe home this Maie poole, which is covered all over with flowers and herbes, bounde rounde about with stringes, from the top to the bottome, and sometimes painted with variable colours, with twoo or three hundred men, women and children followyng it, with greate devotion. And then they fall to banquet and feast, to leap and daunce about it, as the heathen people did at the dedication of their Idolles."

Washington Irving, in his *Sketch-Book*, says:

"I shall never forget the delight I first felt on just seeing in England a Maypole. It was on the banks of the Dee, close by the picturesque old bridge that stretches across the river from the quaint little city of Chester. The mere sight of this Maypole gave a glow to my feelings. I value every custom that tends to infuse poetical feeling among the people, and to sweeten and soften the rudeness of rustic manners, without destroying their simplicity. The rural dance on the green, and the homely May Day pageant seem gradually to have disappeared. It seems the country apes the manners and amusements of the town, and little is heard of May Day at present, except for those who sigh after it, from among the brick walls of the city."

The custom of having a May-queen seems a relic of the heathen celebration of the day; this flower-crowned maid appears as a living representative of the goddess Flora, whom the Romans worshiped on this day. According to an old custom, the May-queen did not participate in the festivities of the day, but was placed in a bower, or arbor, near the May-pole, where she sat in state, an object of admiration for the whole village. She herself was half covered with flowers, and her shrine was wholly composed of them.

Browne in 1625 thus describes some of the May revelings:

"As I have seen the Lady of the May
Sèt in an arbor, on a Holy Day
Built by the Maypole, where the jocund swaines
Dance with the maidens to the bagpipe straines."

Matthew Stevenson, writing in 1661, tells us that:

". . . the tall young oak is cut down for a Maypole, and the frolick fry of the town are up at the rising of the sun and with joy in their faces and boughs in their hands, they march before it to the place of erection.

"The Maypole is up,
Now give me the cup,
I'll drink to the garlands around it;
But first unto those
Whose hands did compose
The glory of flowers that crown'd it."

Evidently, there are always those who decry the spirit and customs of youth, and see only the dark side, even of games and pastimes. Perhaps the following uncomplimentary remarks by Northbrook, made in 1557, were due to the objectionable use of the Sabbath-day. In his treatise, wherein "Dicing, Dauncing, Vain Playes, with other idle Pastimes commonly used on the Sabbath Day" are described, he remarks:

"What adoe make our yong men at the time of May? Do they not use night-watchings to rob and steale yong trees out of other men's grounde, and bring them into their parishe, with minstrels playing before; and when they have set it up, they will deck it with floures and garlands, and daunce rounde, (men and women togither, most unseemly and intolerable as I have proved before) about the tree like unto the children of Israell that danced about the golden calfe that they had set up."

The Puritans endeavored to exert a powerful influence against the celebrations of May Day, and especially the Maypole, which they seem to have been successful in abolishing in certain districts. The May-pole was often constructed of a birch-tree, sometimes also of elm. Birch, however, seems to have been most popular. Rival villages, in nearby neighborhoods, vied with each other in their celebrations, each trying

to outdo the other in preparation and decoration. It happened occasionally that one would steal its neighbor's May-pole, if opportunity presented itself, and this was considered a great joke. Owen, in his *Welsh Dictionary,* says that the

". . . Maypole is made of birch. It is customary to have games of various sorts around it; but the chief aim, and on which the fame of the village depended, was to preserve it from being stolen away, as parties from other places were continually on the watch for an opportunity, who, if successful, had their feats recorded in songs on the occasion."

An ordinance was passed by Parliament in April, 1633, forbidding the use of May-poles. This was enacted supposedly as a result of Puritanical influence. Later, however, by a warrant of Charles I, it was enacted that:

". . . for the good people's lawful recreation, after the end of divine service, his good people be not disturbed, letted, or discouraged from any lawfull recreation; such as dancing, either men or women; archery for men, leaping, vaulting, or any other such harmless recreations; nor from having of May Games, Whitson Ales, and Morris Dances, and the setting up of Maypoles and other sports therewith used, so as the same be had in due and convenient time without impediment or neglect of divine service."

ARBOR DAY

May 5th, Arbor Day.—Miss Hazeltine, in her *Anniversaries and Holidays,* says concerning Arbor Day that:

". . . . the day is celebrated in almost every State, the date depending on the climate, varying from December to February in the Southern States, to April and early May in the northern, designated each year by the Governor's proclamation. Arbor Day was first observed in Nebraska in 1872. J. Sterling Morton originated the movement, and in that state April 22, his birthday, is always celebrated as Arbor Day. The day has become associated all over the United States with patriotic and esthetic as well as economic ideas. It is at once a means of doing practical good to the Community, and as an incentive to civic betterment. The planting of trees by the school

children is usually accompanied by ceremonies intended to impress upon those present the beauty of trees and their effect in improving the appearance of streets, parks, highways, school grounds, etc., and to lead them to a realization of the value of community and national foresight. In Texas, where the season is propitious, it is observed on Feb. 22,—it is appropriate that it should be so. Even more beautiful and more important to the national well-being than the trees of streets and parks are the great forests of pine and fir and hardwoods that clothe the mountain sides and the sandy plains, and that should be a never failing source of wood, water, and other necessities of life and civilization. The Arbor Day tree is not only a thing of beauty in itself, it is also a symbol, standing for the recognition of the importance of the forest in the life of the nation. More than any other day celebrated during the year, with the exception of Peace Day, Arbor Day looks to the future, rather than to the past. There is an endless variety of ways to plan the program year after year, which should not be allowed to become monotonous. Since the day has been largely observed throughout the country, almost every state publishes an Arbor Day Annual, or occasional manual. These not only supply programs and instructions for carrying them out, but also the actual material to work with, such as songs, poems, lists of native trees, kinds of soil needed, directions and diagrams for planting, economic varieties of trees and their conservation. They also suggest good topics for essays. The Annuals can be secured from the Department of Public Instruction of any state."

Some States celebrate May 5th as a combination Bird and Arbor Day, which seems very appropriate.

Bird and Tree Hikes.—A fine form of community recreation consists of a series of hikes, with the special purpose of combining a pleasurable jaunt in the woods and fields with a study of birds and trees. The season is propitious, and in the more northern States, the bird migration is at its height, and the trees in early leaf. Equipped with field glasses, notebooks, and with the pocket editions of bird and tree manuals, adults and children alike find the hikes afield valuable and pleasurable. Since birds are studied best in the early hours of the morning, the hikes may well end in a May Morning breakfast at some convenient home or hall. Prizes may well be awarded to those who bring back the largest list of birds or

trees which they have identified. Instead of the early breakfast, a *May-basket party* may be combined with the outdoor hike. Each girl in the party brings a lunch in a decorated box, with her name on the inside. The men make bids for the baskets, and the one who secures a box shares the contents with the young lady whose name appears within the box.

"Woodland Lovers."—This is a game that may be played on the wayside, during a rest, or at lunch-time. It is appropriate also as a parlor game, and was contributed by a member of one of the writer's classes. A sufficient number of mimeographed or carbon copies of the following story of the "Woodland Lovers" must be supplied, and all of the blank spaces must be filled in by the players, using the name of a tree to supply the missing words. The correct words are written here in parentheses, but should of course be omitted from the mimeographed slips:

"He took her little hand in his own big ——— (palm). 'I love ——— (yew), dear,' he said, simply. She did not ——— (sago *) away, for it had been a case of love at first sight. She murmured something in ——— (aloe) voice. They had met one day upon a sandy ——— (beech) and from that ——— (date) onward, they cared not a ——— (fig) for the outside world. Her name was ——— (Laurel); she was a charming girl, rosy as a ——— (peach), and had ——— (chestnut) colored hair, ——— (tulips) like a ——— (cherry), skin a pale ——— (olive), and in fact, she was as beautiful ——— (aspen) or brush could portray. The day he met her, she wore a jacket of handsome ——— (fir), and when he called at her house, he was afraid the ——— (dogwood) bite. He was of Irish descent, his name being ——— (Willow) 'Flaherty. He was a——— (spruce) looking young man, and together they made a congenial ——— (pear). He was certainly ——— (plum) full of love for her! But when did the course of true love ever run smooth? There was a third person to be considered; this was ——— (Pawpaw). So they were afraid they could not ——— (orange) the matter satisfactorily. He felt like a ——— (prune), and was afraid the ——— (elder) gentlemen would refuse to ——— (cedar) to him, for better or worse. He was rather poor, but was prepared to ——— (lilac)

* This is a short form for *sago-palm*, from which sago is obtained.

everything in order to gain his point. And if he should be refused, to what point would a ——— (mango)? The girl would have to submit, and with a ——— (cypress) her lover in her arms for the last time, and ——— (pine) away. But happily, her parent did not constitute ——— (ebony) skeleton at their feast. He did not reduce their hopes to ——— (ashes); in fact, he was calmly chewing ——— (gum), readily gave his consent, so they must have lived happily ever after!"

Tree Riddles.—These riddles may be part of a roadside hiking program. The first hiker to guess any one of the riddles may pick up a small pebble and put it in his pocket. The one who has collected most pebbles wins, of course, and secures the privilege of casting his pebbles at the backs of the rest of the players, who line up about twenty feet away to receive their punishment.

1. What tree is nearest the ocean? (Beech)
2. The most warmly dressed tree? (Fir)
3. Which is the saddest tree? (Weeping willow)
4. The most languishing tree? (Pine)
5. The best-dressed tree? (Spruce)
6. The calendar tree? (Date)
7. A harbor for ships? (Bay)
8. The senior of the forest? (Elder)
9. The insect tree? (Locust)
10. Which tree has a cat in it? (Catalpa)
11. Part of your hand? (Palm)
12. A tree with a fish in it? (Basswood)
13. Two of a kind? (Pear)
14. A soothing tree? (Balm of Gilead)
15. Which tree contains part of a deer's head? (Buckeye)
16. A vegetable tree? (Cucumber)
17. A part of the mouth? (Gum)
18. An author's tree? (Hawthorn)
19. A very hard tree? (Ironwood)
20. The tree of a betrayer? (Judas)
21. A celestial tree? (Tree of Heaven)
22. A hallowe'en tree? (Witch-hazel)
23. A very personal tree? (Yew)

A HIKING CLUB

A ROADSIDE LUNCH

Roadside Questions.—An interesting diversion in connection with a nature hike is this contest in identifying various natural objects along any roadside. Each hiker is asked to pick up twelve or more small pebbles, and the contest gets under way. The leader will ask questions pertaining to the natural objects about, and the one who first guesses correctly throws away one of his stones. Each player endeavors to get rid of all of his stones as quickly as possible. For example, the leader asks the name of a roadside wildflower, a tree, various birds, species of butterflies, weeds, and shrubs, tracks of certain animals, and the various makes of automobiles that pass, and many other questions should be asked which test one's knowledge of common everyday things. Such simple contests act as stimulants to the acquisition of knowledge of nature subjects.

A Luncheon in Suspense.—A variation of the ordinary roadside luncheon may be planned by stretching a rope, or strong cord, between two trees; to this rope are tied at intervals short lengths of string, to which are attached various articles from the lunch-basket. "Wieners" may be tied to one string, a bun to another, and a third may suspend a pickle. Each member of the party is provided for in this "lunch in suspense," and the maneuvers of the hungry hikers to secure this part of their outdoor lunch are decidedly amusing.

Changing Partners.—It is usually the case that on a hike certain persons will stay together continuously. This defeats the acquaintance-making possibilities of a hike. Further, hiking parties should keep fairly well together, and not string out along the roads, especially in hikes organized for definite purposes, such as nature-observation hikes, mentioned above. There should always be a leader to direct the general activities of the group. He should be provided with a whistle, and before starting on an expedition, explain the signals. For example, one long whistle may mean that each couple must change hiking partners; two whistles, close up together; and

three whistles, stop. The changes of partners should be made about every quarter mile.

Leaf Partners.—This game is appropriate for May outings, and a good way to change partners on a hike. The leader will gather two specimens (as nearly alike as possible) of as many different species of trees as may be found on the roadside. One set of these leaves he places in one hat, and the duplicate set in another hat. Each girl must draw one leaf from one hat, each boy a leaf from the other. Then the boys and girls compare their leaves, and those with similar species become hiking partners for the next quarter mile. If they can identify the leaves, they are permitted to walk together for another quarter mile; if not, the unidentified leaves will be placed again in the hats, and another drawing made. At the next roadside stop, the leader will name the different varieties of leaves, and if possible, give some useful information about the trees from which the leaves come. Thus the game has an educational tendency, and may be used at indoor meetings and socials, as well as outdoor. A similar game may be played with wild-flowers, or other roadside plants.

Initials.—While the group is resting during a hike, this quiet game of initials may be tried. The leader requires each member of the group to answer certain questions, by using words beginning with the initial letters of his name. Examples are here given, using the initials *H. A. S.*:

What are your favorite articles of diet? (Hash, Applesauce, Sardines)

Your favorite articles of wearing apparel? (Haberdashery, Aprons, Socks)

Your chief virtues? (Honesty, Austerity, Sanctity)

Your chief vices? (Homeliness, Anger, Stuttering)

Your favorite colors? (Henna, Azure, Saffron)

What automobiles do you like best? (Hudson, Auburn, Studebaker)

Why didn't you go to church last Sunday? (Had A Stomach-ache)

Who are your favorite authors? (Hawthorne, Austen, Shakspere)

Your favorite musical instruments? (Hand-organ, Alto-horn, Saxophone)

Where would you like to go on a journey? (Honolulu, Amsterdam, Spain)

"Sheiks and Flappers."—This is a good active game which must be played within the bounds of a restricted territory, in order that the running which is required may not be over too great distances. The girls, who are the "flappers," are free to run in any direction. Three men on a team, joining hands, are the "sheiks." They must not become separated, but run with their hands grasped throughout the game. The object is that the men surround any "flapper" whom they may catch, when the girl must retire from the game; and so on, until all the girls are caught. When this is done, the girls may join hands in threes, and in a similar way catch the men.

Triple Tag.—This is another game of the same sort, and gives plenty of exercise and excitement. The players lock their arms firmly in groups of three. One of these groups is designated as "it," and in order that their identity may be easily known, one of them may carry a small piece of bright-colored cloth, or a handkerchief. Keeping together all the time, they chase any other group of three; if a group is tagged, they take the handkerchief, and chase others. In a large number of players, there may be several groups who are "it," each carrying a bit of cloth, which of course makes the game very lively.

Wild-Flower Guessing Rimes.—

In early spring, with stem all hairy,
Pink or white, a dainty fairy.
(Hepatica)

By every roadside, gleaming yellow,
Her brownish orb smiles on his fellow.
(Black-eyed Susan)

Little white panties, on a long stem.
What kind of men you think will wear them?
(Dutchman's breeches)

A pinkish blossom in profusion grows,
A saponaceous leaf in many hedgerows.
(Bouncing Bet)

A ragged stem, bluish flower,
Sparse in leaves at every hour.
Its root is used sometimes in need,
To replace what is a foreign seed.
(Chicory)

In woodland shade, blue or white,
It blossoms forth in pure delight.
In early spring it oft appears;
Sweet and fresh, it delights and cheers.
(Violets)

Three leaves, three petals of purest white,
In May or June, a beauteous sight.
(Trillium)

"Blue as the heaven it gazes at
Startling the loiter in the naked groves
With unexpected beauty; for the time
Of blossoms and leaves is yet afar."
(Hepatica)

"Thou waitest late, and com'st alone
When woods are bare and birds are flown,
And frosts and shortening days portend
The aged year is near his end.
Then dost thy sweet and quiet eye
Look through its fringes to the sky;
Blue,—blue,—as if that sky let fall
A flower from its cerulean wall."
(Fringed gentian)

"I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,

Quite over-canopied with luscious woodbine,
With sweet musk-roses, and with eglantine."
—From *A Midsummer Night's Dream.*

"On cloudy days, or in the morning only, the 'peasant posy' opens its 'dear blue eyes

"Where tired feet
Toil to and fro;
Where flaunting sin
May see thy heavenly hue,
Or weary sorrow look from thee
Toward a tenderer blue."
—Margaret Deland.
(Chicory)

"And spreading succory chokes the rising fields."
—Vergil.

"Succory to match the sky."
—Emerson.

They tell us something strange and odd
About a certain magic rod
That bending down its top, divines
Where the soil has hidden mines;
Where there are none, it stands erect
Scorning to show the least respect.
(Witch-hazel)

In deep moist woods too seldom are seen
Its brightest of hues, amid the green;
Its gorgeous blossom is like a flame;
'Tis easy to guess its evident name.
(Cardinal-flower)

In a watery bed its broad leaf lies;
Its blossom pure white, turned to the skies.
(Water-Lily)

When fall approaches so do I;
In yellow riot, under late summer sky;

On roadside and field I lift my head
And give the warning, summer soon is dead.
With many varieties I come to you
And to the bees, that they may woo.
(Goldenrod)

I'll preach you a sermon in the wood;
O'er top my head, there is a hood;
And later on, I'll show you red berries
As bright and colorful as the cherries.
(Jack-in-the-pulpit)

Creeping on earth with modest mien
My delicate blossoms may be seen;
Its fragrance royal—fit for Kings,
From north to south, the soft wind brings.
(Trailing arbutus)

MOTHER'S DAY

Origin.—Miss Hazeltine, in her *Book of Days,* tells us that:

"Mothers' Day occurs on the second Sunday in May. On May 9, 1914, President Wilson issued a proclamation, declaring that the second Sunday in May should be observed as Mothers' Day, and calling upon Government officials to display on this day the American flag on all government buildings. The people were requested similarly to display at their homes and other suitable places as a public expression of our love and reverence for the Mothers of our Country.

"The idea originated with Miss Anna Jarvis, of Philadelphia, in 1907, and Philadelphia was the first city to observe the day, on May 10, 1908. Since then there has been a growing recognition of Mothers' Day. Its celebration in the schoolroom has generally been placed on the preceding Friday; Mothers' and Daughters' banquets are also a feature of the preceding week. The Carnation is the symbol of the day."

Mother's Day Programs.—Programs on this day may consist very appropriately of tableaux and special songs suitable to the occasion. "Little Mother of Mine," and "Mother Machree" are well-known examples of songs which may be

presented as solos, or by chorus singing. Tableaux representing motherhood experiences are very effective, and not difficult to present. Interesting programs of this sort have been presented in detail in a collection of poems and suggestions by Robert Haven Schauffler. The book is entitled *Mother's Day,* and is published by Dodd, Mead æ Company, New York city. *

Subjects for addresses on this day may include the following:

The Mothers of History
Mothers in Art (with illustrations from copies of paintings)
An Old-fashioned Mother
A Mother's Experiences
The Madonna in Art(Small pictures may be obtained from Perry Pictures Co., Alden, Mass., for two cents apiece and upwards.)

PICNIC PROGRAMS AND STUNTS

A part of the material here given was suggested by Professor A. L. Masley, of the Physical Education Department of the University of Wisconsin, who has had a wide experience in the management of picnic occasions. Other games and suggestions are added, all of which have proved workable.

Programs and Equipment.—Many picnics are failures because no definite program or plan of procedure for the day's activities has been outlined and planned in advance. Careful preparation should always be made to present a series of events which are lively and interesting. Expensive prizes are not necessary, since they place undue emphasis upon the results of competition. The events should be planned in such a way that there is no great amount of skill or endurance required, since the main object of games of this sort is to engage large numbers of participants. The program should be interesting and amusing to spectators and players alike.

The program should be arranged so that events which take

* See also "A Mothers' Day Program," by Elizabeth Hanley, in *The Community Drama Handbook* (The Century Co., New York, 1926).

considerable time to run off should be alternated with events of short duration.

It is not wise to arrange events for adults which require speed or endurance, since physical injury may result to those who are not in good condition, and who are without preliminary training.

It is always wise to rope off the area in which the events are to be held, since the tendency of the spectators is to overrun the field, and thus interfere with the successful operation of the program.

Success depends upon the leaders, who must be alert to see that events do not drag, and who must secure the entries in the various events as rapidly as possible.

Duties of the Picnic Sports Committee are to:

1. Arrange the events and their order.
2. Lay out the fields.
3. See that equipment is at hand.
4. Secure the prizes.

It is well to provide playing-kits containing such equipment as:

1. Basket-balls
2. Volley-balls and nets
3. Tug-of-war rope
4. Bean-bags
5. Indoor baseballs and bats
6. Croquet-sets
7. Horseshoes and stakes
8. Sacks for races (grain-sacks are best)
9. Glass eggs and spoons
10. Needles and thread
11. Tape-measure
12. Megaphones
13. Hammers and nails or spikes
14. Hand-saws
15. Planks or two-by-fours
16. Rope (short pieces about four feet long)
17. Wands or broomsticks

Events for Picnic Programs.—*Volley-ball* and *baseball* are always interesting and enjoyable. Adequate provision should be made for these games.

Clock Golf.—For this game, a large circle is made, the size of which may vary according to the space available; twenty feet in diameter makes a good playing circle. Around the circle small holes are dug, which correspond in position to the hours on a clock-face. A hole is also made in the center of the circle. The golf-ball is placed in the center, and the player puts the ball into the hole corresponding to one o'clock, then back to the center hole, then to two o'clock, and so on around the circle, until twelve o'clock is reached. The smallest number of strokes wins the game. Several players may participate at one time, with score-keepers who record the number of strokes. The game may also be varied by shooting first for one o'clock, then to two o'clock, back to the center, next to three o'clock, then to four, to the center, and so on.

Peanut or Penny Scramble.—A bagful of peanuts, or a number of pennies is thrown around as wide an area as possible, when the children scramble to collect as many as may be. A score is kept, to determine the winner who has collected most.

Rolling Race.—This race is "run" on greensward, the contestants lying on the ground and rolling over sideways as rapidly as possible to a given mark.

Balloon-blowing Contest.—The contestants are given elastic balloons, which they begin to blow up when a signal is given; two minutes is allowed for the blowing. When the balloons are inflated, the players run about fifteen yards to a finish line, where judges will measure the circumference of the largest balloon.

Rope-skipping Race.—Contestants are given short pieces of rope, about four feet long, which they must jump in the usual fashion, as they run along a course of thirty to fifty yards.

Basket-Ball or Volley-Ball Throw for Distance.—Contest-

ants are allowed a short run of three or four yards, up to a foul-line, over which they must not step. Measurements are made from this line to the point at which the ball strikes the ground.

Horseshoe Pitching.—The game of quoits or horseshoes is too well known for description, but the game has many interesting points, and serves well as a picnic or other recreational feature.

Nail-driving, Wood-sawing.—Contests of this sort are usually given over to the women, who are usually reputed to be unskilful in these events. This adds to the fun of the contest. Eight or ten nails, a piece of two-by-four, and a hammer constitute the equipment for each contestant. The winner is she who first drives all her nails into the board (or saws the required material). In fairness, the saws furnished in a wood-sawing contest should be of equal size and condition.

Human Croquet Races.—A fairly large playing space is required for this relay-race. Couples arrange themselves over the area to represent the wickets used in the ordinary game of croquet. They face each other, take hold of hands, and hold them high. At each end of the field one player stands as the "post." The human "wickets" may well be represented by the older people, since their part in the game does not require movement. The teams taking part in the race may consist of four or more persons on each side. The teams line up behind the "posts" at opposite sides of the playing space. These teams may be termed A and B. At the starting signal, No. 1 on the A side and No. 1 on the B side run as rapidly as possible through the wickets in the order in which the game of croquet is played. They touch the "posts," and return to the opposite post, going through the wickets. When the last post is reached, No. 1A touches off No. 2A, who repeats the performance; No. 1B (on the opposite side of the field) likewise touches No. 2B, and so on, until all the players have run

BALLOON-BLOWING RACE

ROPE-SKIPPING RACE

through the course. The side first reaching the last post in the game is the winner. Judges are necessary to determine the team finishing first, and to see that each runner makes all the proper "wickets" in order. Since the teams finish at opposite sides of the field, the judging is not always an easy matter. The game is very interesting, and often exciting. In boys' races, players may stand with spread legs, as the wickets, under which the other players crawl.

Candle-Races.—Each player in this race is given a candle and a couple of matches, and when the starting signal is given, each must light his candle, and run the race of twenty-five yards or so, taking care that his candle continues to burn. He may make a wind-shield with his hand, to protect the flame as he runs; but if the flame goes out, he has to retire from the race.

Dressing-Races.—This race for boys is interesting. Each must be dressed alike; each wears a bathing suit, and over this a shirt, necktie, trousers, and coat, beside shoes and stockings. The race is usually fifty yards. At the word "Go!" each takes off his coat as rapidly as possible and places it on the ground. He then runs ten yards and removes his necktie; another ten yards, his shoes are taken off; and at similar distances, he removes his stockings, one at a time, his shirt, and finally his trousers, which must be deposited on the fifty yard line. On the return journey he must put on the missing articles, and finish at the starting-point with all clothes on, necktie properly arranged, and shoes laced.

List of Events.—The following lists of events make up a full program; certain ones may be omitted, if time is limited.

EVENTS FOR GIRLS

1. Twenty-five, forty, and fifty yard dashes
2. Balloon-race (blow the biggest balloon)
3. Egg-and-spoon race
4. Potato-race

5. All-up relay-race
6. Backward race (run backward)
7. Hopping and jumping races at various distances
8. Basket-ball or volley-ball throw for distance
9. Indoor baseball throw for distance
10. Threading the needle
11. Rolling the ball
12. Rope-skipping race
13. Volstead race
14. Kick the ball
15. Clock golf
16. Club-snatch
17. Relay-races (straightaway, shuttle)
18. Shoe-race

PROGRAM FOR FIELD-DAY OR PICNIC

1. Forty-yard sack-race .....Boys up to fourteen years old
2. Forty-yard egg-and-spoon race .Girls over fourteen years old
3. Seventy-five yard dash .....Boys over fourteen years old
4. Forty-yard dash .....Girls up to fourteen years old
5. Twenty-five yard crab-race .....Boys up to fourteen years old
6. Three-legged race .....Boys over fourteen years old
7. Threading the needle .....Girls (open to all)
8. Volstead race .....Boys (open to all)
9. Volley-ball throw for distance ..Girls under fourteen years old
10. Balloon-race .....Girls (open to all)
11. Indoor baseball throw .....Boys up to fourteen years old
12. Skin the snake .....Boys' teams
13. Club-snatch .....Girls (open to all)
14. Shuttle relay-race .....Boys' teams
15. Shuttle relay-race .....Girls' teams
16. Baseball game .....Boys' teams
17. Volley-ball game .....Girls' teams

GAMES OF SIMPLE ORGANIZATION

Circle Games.—

1. *Slap Tag.*—The tagger runs around the circle and tags some one on the back. The player tagged chases the tagger, who must get to the place left vacant by the player tagged before he is tagged.

2. *Variations of Slap Tag.*—The player tagged runs in the opposite direction to the tagger. They shake hands when passing each other. They encircle each other, grasping left or right hands. They sit down and get up or kneel when passing each other.

3. *The Beater Goes Round.*—Players stand in a circle, hands behind back, and look ahead or close the eyes. A player carrying a beater runs around the outside of the circle and hands the beater to any player; this player hits the player to his right, who runs once around the circle, returning to his former place. He may be hit until he resumes his place in the circle. Two beaters may be used instead of one.

4. *Break Through.*—Players stand in a circle with hands joined (hold tight). Player stands in the center of the circle and runs against the arms of the players on the circle and tries to break through. When he breaks through all give chase and the player catching him takes his place in the circle.

5. *Variation of Break Through.*—Only the players where the break occurs may give chase.

6. *Single Dodge-Ball.*—Players stand in a circle formation, about five feet apart. Equipment: Basket-ball or volley-ball. One player stands in the center of the circle. Players on the circle throw the ball at him (throw low). The player who succeeds in hitting him takes his place, the one hit takes the place left vacant by the player who hit him.

7. *Double Dodge-Ball.*—Same as single dodge-ball, but use two balls. Place two players in the center of the circle.

8. *Team Dodge-Ball.*—Same as single dodge-ball. Divide the players or class into two equal groups. For the purpose of scoring; count the number of throws or the time taken to eliminate the side.

9. *Pass-Ball.*—Players stand in a circle, about five feet apart. Equipment: basket-ball, medicine-ball. Players pass the ball either to the right or the left as rapidly as possible. No player may be skipped. The player who is "it" runs either

inside or outside the circle and tries to tag the ball. The player having the ball in hand or the last one who passed the ball becomes "it." If the ball is dropped, the same rule applies.

10. *Stride-Ball.*—Same as pass-ball, but the ball must be rolled on the floor or ground.

11. Same as 8 or 9, but the players stand behind each other in circle formation.

12. *Three Deep.*—Players stand in a double circle formation (one behind the other) the couples standing at least five to eight feet apart. Select two players, one to be the runner, the other the catcher. The runner runs around the outside of the circle and places himself in front of a pair forming a rank three deep; the runner who places himself thus may not be tagged, but the player on the outside of the circle or the third one may be tagged; this one leaves his place and repeats, *i. e.,* he runs around the circle and places himself in front of a pair. Should the runner be tagged before he can place himself in front, he becomes the chaser and the chaser becomes the runner. The runner may run in either direction around the outside of the circle.

13. *Two Deep.*—Same as "three deep," but in a single circle formation.

14. *Leap-Frog Two Deep.*—Same as "two deep," but the players stand in a stride position with trunk bent forward and hands on thighs. The runner vaults over the back of a player on the circle in order to place himself in front of a player on the circle.

15. Same as for leap-frog, but the runner must place himself by passing between the legs of a player on the circle.

16. *Poison.*—Players in circle formation, eight to ten players to a circle. Hands are joined. Place three or four Indian clubs in the center of the circle. By pushing and pulling the players try to make one of the players touch the object or objects in the circle. This player leaves the circle.

17. *Center Base.*—Circle formation; a mound or base or a marked circle in the center of the circle or group. A player who is "it" throws or tosses the ball to a player on the circle; the catcher of the ball places the ball in the base and runs after the player who tossed the ball to him. If he succeeds in tagging him, they exchange places; if not, the game proceeds as from the beginning.

18. *All Run.*—A square or circle is drawn on the floor or ground. All players stand in this area as play begins. Use a volley-ball, basket-ball, or soft indoor baseball. The player with the ball stands in the center of the group and throws the ball up in the air. At the moment he catches the ball, he commands "Hold!" or "Stop!" All players stop on this command. The players are scattered all around the playing space as they are permitted to run as soon as the ball is thrown into the air. The player who caught the ball now attempts to hit a player with the ball; if he succeeds, the player hit takes his place; if not, he throws the ball as at the beginning of the game; if he misses a second time, he is court-martialed—made to stand facing a wall and all are permitted to throw at him.

Relay-Races.—The file formation will be found most convenient for the relay-races and games in this series. The teams or classes form in files, i. e., one behind the other. The teams or classes stand from five to ten feet apart. To secure the best results, do not put more than twelve to fifteen on a team.

1. *Relay-Race.*—Distance, twenty-five to 100 yards. For the start, command "On your marks! . . . Get set! . . . Go!" The first player on each team runs to the finish mark, turns around and returns. He may tag the next runner with his hand or he may run around the entire team and run up the side, touching the next runner as he comes up to him.

2. *Shuttle Relay-Race.*—Divide the team, placing one half opposite the other. The first runner crosses the space between the team and touches the first runner, who in turn crosses the space and touches the first man on the opposite side.

3. *Straddle-Ball Relay.*—Use a basket-ball or medicine-ball. File formation. Players jump to a stride stand; the first player holds the ball until the signal is given, when he passes the ball back between his legs. The ball may be handled by each player, or it may be passed the entire distance by one or more players. As the ball comes to the last player, he runs up the right or left side of his team and places himself in front of his team and passes the ball back again. The team first completing an entire change wins.

4. Same as 3, but the ball is passed overhead instead of between the legs.

5. Same as 3, but the ball is passed down the left or right side.

6. Same as 3, but any combination of the above methods may be used.

7. *Serpentine Relay.*—The players describe a figure 8 or serpentine around some objects placed directly in front and spaced evenly and about eight to ten feet apart.

8. *Straddle Relay.*—The players vault over the backs of players who are spaced and placed about six feet apart in front or behind each other.

9. *All-up Relay.*—File formation. Two circles about two feet in diameter and about five feet apart. Two Indian clubs, bottles, or stones. The runner runs to the objects and, using one hand only, transfers the objects one at a time from one circle to the other and returns to the starting-place, or touches off the next runner. The race continues until all have had an opportunity to run.

10. *Fireman's Carry Relay-Race.*—Same as any ordinary relay except that each runner carries a team-mate to a definite point and places him on the floor or ground. The one who was carried returns and picks up the next player in line.

11. *Wheelbarrow Relay-Race.*—Same as any ordinary relay-race except that the player runs on the hands, his legs being held up by another player who stands between this player's

legs, holding around the thighs and allowing the player who is walking on his hands to set the pace.

Miscellaneous Games and Stunts.—

1. *Jump-the-Rope Relay.*—File formation, one behind the other, at least arm's-length distance behind each other. Two players, one on each side of the team and at the head end, run down the length of the team drawing the rope along the floor or ground as the players jump over the rope as it passes under them. One player remains at the rear of the team, the other runs to the front and gives one end of the rope to the player now in front, and the game proceeds until an entire change is made.

2. *Kick-Ball.*—Players are divided into two sections. They sit down on the floor or ground facing each other with the legs and feet stretched out in front of them and about two feet apart. The leader tosses the ball on the floor or ground, the players trying to kick the ball over the heads of the players on the opposite side. Players are not permitted to use the hands. One point is scored by the side kicking the ball over the heads of the opponents. The game may be played for any number of points.

3. *Dizzy Izzy or Volstead Race.*—Use as many players as you have clubs or wands. On the signal "Go!" the player with the club or wand runs to a definite point, stops, puts the club to his forehead, bends forward and turns himself around at least four times, than walks back to his place. (He must walk, not run.)

4. *Three-Legged Race.*—Run in couples or pairs. Tie the inside legs together with a piece of clothes-line or a belt. Fasten one at the ankle and one just above the knee. The players grasp each other around the waist with the inside arms. Run a short distance and return to the starting-point.

5. *Black and White, or Day and Night.*—Line up the teams facing each other and about a yard apart. Name one team Black, the other White. Behind the teams mark a line or base.

The leader calls either "Black" or "White," the team called runs to its line or base, and the other team tries to tag them as they run to their base. All tagged go over to the other team or retire until one side is caught. The leader may throw up a piece of cardboard, black on one side and white on the other. If the black side comes up, the blacks run, and vice versa.

6. *Fox and Chickens.*—Players line up in file formation, one behind the other, arms around the waist of the one in front. One player, the fox, stands out in front of the file, facing it. The player now in front is the Mother Hen, the players in rear are the Chickens. The mother hen holds arms sideways. The fox runs either left or right and tries to catch the last one in line. The mother hen follows the fox and tries to prevent the fox from getting around the brood. When the fox catches a chicken, the mother hen becomes the fox and the fox becomes a chicken.

7. *Rooster-Fight.*—Draw a circle about eight feet in diameter. Two players with arms folded in front of chest take their places opposite each other in the circle, standing on one foot. On the signal "Go!" they bump each other. The player who allows his raised foot to touch the ground, or who is pushed out of the circle, loses the bout.

8. *Chinese Stand-up and Sit-down.*—Players stand with backs toward each other and against each other. Arms are folded and held shoulder high. By pressing against each other, the players bend the knees and gradually sit down and stretch the legs out in front. By pressing against each other they resume a standing position.

9. *Hand-Wrestle, Standing.*—Players grasp right hands and place the right feet together with the outer edge of the foot against opponents. They now pull away from each other, the player raising the rear foot from the floor losing the bout.

10. *Hand Wrestle, Sitting.*—Players sit facing each other, soles of the feet opposed and both hands grasped. (Use hand

and wrist hold.) Players now pull away from each other, the player who is raised from the ground losing the bout.

Teaching Games: Procedure.—

1. Name the game.
2. Teach the object of the game.
3. Explain the rules of the game.
4. Give the reasons for the rules.
5. Play the game slowly at first, stopping at any time to make suggestions or corrections.

Chariot-Race.—In this race, long-handled shovels are used as the "chariots." There are three players to a team; one squats in the shovel, holding the handle, and two other players grasp the handle, as "horses." Teams are lined up at the starting-point, and each team proceeds as rapidly as possible to a point about twenty-five or thirty yards distant, where they must circle an obstacle of some sort, and return.

"Moving-Day" Race.—For this contest a wheelbarrow is necessary, and various household articles, such as chairs, a small table, boxes, suitcases, and other miscellaneous articles. A team consists of a boy, who runs the wheelbarrow, and a girl, who places the articles in the wheelbarrow. At the start, all of the household goods are piled on the ground. When the signal "Go!" is given, the girl piles the articles in the wheelbarrow. The boy grasps the handles and runs with his load as rapidly as possible to the goal, which may be fifteen or twenty yards away. The girl runs with him to give assistance, if necessary, in keeping the articles from tumbling out of the wheelbarrow. When the goal is reached, the girl must remove all the articles, and the boy must put them back into the wheelbarrow; when this is done, they change places for the return journey, the girl doing the pushing, and the man running alongside. Time must be kept of the complete performance, when another couple does the same stunt. Three or four couples may take part in the race, the winners, of

course, being those who complete the household moving in the fastest time according to the judge's stop-watch.

A variation of the race which makes it more spectacular is to have a wheelbarrow for each couple, and a similar lot of household articles for each group. The race is then between the couples, who are all busy at once with their "moving day" activities. This method entails a good deal of paraphernalia, but adds interest to the game.

Suitcase Relay.—In this game there may be two or more teams, each consisting of three of four people. Each team is provided with a suitcase, which contains various articles of wearing apparel, such as overshoes, a skirt, a hat, a necktie, etc., and in addition, an umbrella which goes with the suitcase.

Teams are lined up in this fashion:

4 3 2 1
x x x x. Suitcase .....Goal
4 3 2 1
0 0 0 0. Suitcase .....Goal

At the starting signal, No. 1 on each team opens the suitcase which is on the ground in front of him, puts on the articles one by one and raises the umbrella, takes the empty suitcase, and runs around the goal, which may be a chair placed ten or fifteen yards away, and return to the starting-point. Here he removes the articles of clothing, replaces them in the suitcase, closes it, and touches No. 2 in line, who repeats the performance. Thus each member of each team gets into action. The side finishing first seem entitled to a prize for their efforts!

The Goat Relay.—Several teams of five or six each may take part in this contest. A medicine-ball or basket-ball must be furnished each team. No. 1 on each team must push the medicine-ball along to a goal and back again, using only his head in propelling the ball; he is not allowed to touch it with his hands. When a player brings the ball back to his own line,

No. 2 goes through a similar performance, and so on, until all have exhibited their butting ability.

Progression.—This game, under various names, one of which is "Forty Ways of Getting There," may well be a part of a picnic program. Men, women, and children may take part at once. Players are arranged in a single line, rank formation. When the leader points to any one in the line, that one must "progress," in any method he may select, to a line a short distance away. The players are called on one by one, and no one is allowed to progress in a manner similar to any previous performer. A player may run, hop, skip, jump, waltz, go backward, go forward, go sideways, roll over, go on all fours, or go through any gymnastic performance of which he is capable, always being careful not to duplicate any previous performer's method. When players have progressed the required distance, they remain on the line until all have joined them; they are then required to go back to the starting-line by still different methods. Thus the game becomes increasingly difficult as it progresses. The players may further be asked to "progress" in couples, or in threes, and many novel methods are usually exhibited.

Peanut Relay-Race.—There are several methods of playing this game. In one form of contest, the players arrange themselves in line, in relay formation. In front of each team is placed a bowl or other receptacle containing a number of peanuts corresponding to the number on a team. Each team is also provided with an ordinary table-knife. The first player in each team must remove a peanut from the bowl with his knife-blade, and run with it a short distance to another bowl, where he deposits the peanut. He runs back to the next player in line and gives him the knife, when the second player repeats the performance, and so on, until all the peanuts have been removed from one bowl to another. If a peanut is dropped during the race, it must be picked up with the knife, only one hand being used.

In another race of this sort, the players on one relay team all join hands. The leader at the head of the line, with his free hand, picks up a peanut, passes it to the hand which he holds with his left, and so on along the line. Each team has an equal number of peanuts to transfer. The team which first gets all the peanuts to the other end of the line wins. The game is easier when a player puts the palm of his hand over the back of the hand of his neighbor; or, he may grasp the wrist of his neighbor.

Folk-Dancing.—"Dancing on the green" is a very old form of reaction, and a very splendid one. This form of dancing is much neglected in America, but presents opportunities for wholesome social recreation which are perhaps not equalled by any other pastime. The folk-dances of Germany, the Scandinavian countries, England, Ireland, Scotland, Italy, and many other countries have been for many centuries the chief method of general community recreation. The jolly and rollicking character of these dances goes far to recommend them for more general performance at picnics and other social affairs. Most of these dances are simple, and not difficult to learn. The elements of fun, camaraderie, and jolly good-will enter into all these dances, beside a general "mixing" of the participants. They may be enjoyed by the old and young alike, and are of great variety, and deserve to become more universally popular. Many good books on folk-dances are available.*

Caterpillar Race.—This is a relay-race, with eight to twelve boys or girls participating. The teams arrange themselves one player behind the other with hands on shoulders. Every third player has an extra runner on his right side, and one on his left, who places his hands on the shoulder of the third man. In this formation, each team runs a distance of twenty or

* Elsom and Trilling, *Social Games and Group Dances* (J. B. Lippincott Company, Philadelphia). Other references are listed in the Bibliography.

twenty-five yards, around a goal, and back to the starting-point. The peculiar arrangement of the players resembles a caterpillar.

Centipede Race.—This is a somewhat similar game, except that the boys on a team are astride a long pole, which they hold between their legs. Since the players are close together, it will be necessary for them to keep step in the race. As many players may run on a team as the length of the pole allows. Instead of poles, ropes may be used.

Egg-and-Spoon Race.—Each contestant is provided with a paper picnic teaspoon, in which the egg is carried to a finish-line. The hand must not touch the egg. The contestants run as rapidly as possible. If the egg drops, it must be picked up with the spoon, provided it is in such condition as to make this possible.

Egg-catching Contest.—This is rather an amusing and precarious contest between teams consisting of two men each. The two men on a team begin at a short distance from each other, one throwing the egg, the other catching it. Gradually they get farther and farther apart, tossing the egg back and forth. The pair win who are successful in this effort without untoward accident, and who are farthest apart after two minutes have elapsed.

Hoop-rolling Contests.—Races with hoops are especially interesting to children, but may also be a part of a picnic contest for adults. The usual form of hoop, which may be gotten commercially, and short sticks to propel the hoops may be used for a race of any convenient distance.

Button-sewing Contests.—Married couples are generally used in this race. Each woman is provided with a button and a needle. The husbands arrange themselves on a line ten or fifteen yards from the women, and each must have a short piece of thread. At the starting signal, the men run to the women (preferably to some other man's wife), and give them

the thread. As soon as such lady has threaded the needle, she sews the button on the shirt or coat of the gentleman. The best speed for successful execution wins.

Maggie and the Rolling-Pin.—If a dummy of some sort can be provided, this is a very amusing contest. A wooden rolling-pin is provided, and each woman in the contest has three or more throws at the dummy. Score is kept of the performance. Instead of a dummy, the contest may take the form of a throw for distance. The ordinary wooden potato-masher may also be used for this contest.

Clothes-Pin Race.—Another test of feminine skill is this race, in which each woman carries in her right hand five clothes-pins. A rope or clothes-line is stretched fifteen yards from the starting-point. The woman wins who first gets her clothes-pins fastened to the line, using only one hand in the operation.

Siamese Twin Race.—This race is run by couples, who lock their right arms securely. This position makes the players face in opposite directions. In the race, one must run backward, the other forward, to a specified goal, when they stop and return, the one who originally ran forward now running backward. Many couples may take part in the race.

Back-to-Back Relay.*—A somewhat similar relay-race is this one, in which the couples stand back to back, locking their elbows. In this position they must run as described in the preceding game. The position makes the race somewhat difficult, since the players must keep in step, and perhaps a little practice will be necessary before the actual competition.

* Many other games suitable for picnics are listed in Chapter VI.

CHAPTER VI

RECREATIONS FOR SUMMER

CAMPING AND HIKING PROGRAMS

Living in houses is a very recent experience of mankind. The long ages when men dwelt in caves, tents, and rude shelters extend infinitely longer into the past than do these latter days of his so-called "civilization," in which he has developed supercomfort and supersoftness of living conditions. Along with his ease and comfort there have come, unfortunately, signs of physical degeneration, as well as deterioration of the sturdy qualities of mind, body, and character which marked the pioneer. During the ages of his primitive out-of-door existence, there came to be implanted slowly into man's make-up certain deep-rooted instincts. Consider the camp-fire, for example. The universal pleasure which we all feel in sitting around the open fire clearly indicates the age-long subconscious memories of the race. To our primitive ancestors, the camp-fire was a symbol of safety, an occasion of friendly experience and of tribal conference, a moment of pleasurable comfort. These same feelings have come to us as relics of the past; they manifest themselves in the ruddy glow and comforting rays of the camp-fire. Every boy and girl feels it when the night approaches and the beneficent fires are lighted. These racial experiences and memories are necessary for us all, if we are to live the full life of emotional reactions. Somehow, we need the physical experience of the camp. To live in primitive shelter, or under the stars, is beneficial alike to mind and body. There is refreshment of *soul,* sorely needed in these days of artificial living.

The sturdy qualities of endurance, self-reliance, and the ability to fend for one's self in circumstances perhaps difficult are not developed by a life of ease and softness. Modern civilization has brought about a constant and persistent stress on the nervous system, and a lessening demand for the use of the muscles. Never before in the history of the race has there been such little necessity for strenuous muscular exercise. This combination of overstrained nerves and underused muscles is disastrous in the extreme. The remedy is furnished largely by an increasing participation in recreative exercises and by the experiences of camp life.

Qualities of endurance, judgment and self-confidence should be developed early in life. The camp presents to the growing boy and girl the opportunity for this development. It is a powerful factor in education, to be secured, perhaps, by no other means than these out-of-door experiences. The recent revival of camping opportunities and facilities is a bit of progress in our American life. It is "educational recreation"; and possibility of securing these periods of out-of-door living is a debt we owe to every boy and girl of our country. Nature is a sealed book to most of us. Ignorance of the common out-of-door things is far too common. It is an accomplishment to be able to build a fire, cook one's own food, provide one's own sleeping quarters, cope with the elements, and become acquainted with the birds, the trees, and woodcraft lore. These things are as necessary as the more formal "schooling." Let us make our boys and girls, as well as ourselves, at home in the woods, in the fields, by the water, and in the camp.

Growth of the Camping Idea.—The custom of camping for brief periods along the highways, in the woods, and in tourists' camps, has been much fostered in recent years by the general use of automobiles. It has been recreation of a very healthful type for literally millions of people, in almost all walks of life. The custom seems increasingly prevalent, so that the establishment of tourists' camps has been found a neces-

A PHOTOGRAPHIC HIKE

CANOEING ON PLEASANT WATERS

sity by thousands of communities throughout the country. This outdoor experience and opportunity has to some extent offset some of the less desirable effects of the motor-car, curtailing, as it does, so much of the exercise of walking which is so conducive to health.

Camping and change of environment, diverse scenery, and other experiences of this sort appeal to some of the most deep-seated of the instincts. Man is naturally a nomadic animal. For many ages he moved from one place to another, carrying his family, his possessions, his flocks and herds with him, and dwelling in tents. His whole life was in the open, and there was developed a vigor of constitution that was directly attributable to his wholesome mode of living. Therefore, biologically man is a product of the outdoor life. Certainly the primitive inhabitants of America, the Indians, lived their whole lives in tents, in tepees and in other improvised shelters.

Organizations Promoting Camping.—Camping in this country, in its rapid growth within the past decade or two, has been stimulated largely by such organizations as the Boy Scouts, the Girl Scouts, the Campfire Girls, the Woodcraft League, the Y. M. C. A., the Y. W. C. A., the American Legion, various federations of boys' and girls' clubs, the churches, and similar agencies. In addition, private camps of many kinds have been opened in many localities in the United States, from coast to coast, and from north to south. These have given a period of out-of-door life to many thousands of boys and girls. Many of these camps have carefully constructed programs, with supervised and organized work in swimming, athletics, horseback riding, nature study of all kinds, and various sorts of handicrafts. Credit must be given to camps of this kind for a real bit of educational work. In other camps, the programs have been loose and unorganized, but in all, no doubt, there has been the good effect of life in the open and the contact with nature which is so wholesome for young and old alike.

Many newspapers, magazines, and social service clubs have promoted the camping spirit by furnishing facilities for a varying period of outing activities, mostly during the summer months. Municipal and county organizations have likewise promoted camps, either without charge for the boys and girls in their communities, or else at very reasonable rates, so that the poor as well as the well-to-do might avail themselves of the opportunity to get out of doors for a week or two during the pleasant seasons of the year.

Scout Camps.—Perhaps the Boy Scouts of America is at present the most powerful factor in promoting camping among boys, of whom it numbers nearly a million members. In the *Handbook for Scoutmasters* we find this statement:

"The nation-wide movement toward outdoor recreation and camping, in particular, in America has grown up since the advent of Scouting as a national organization for boys. Scouting has had, and will continue to have a large part in the development of methods of utilizing this movement in a way which will be most beneficial to boys in developing true American principles and placing about boys in all kinds of camps the safeguards which at the same time allow boys maximum freedom without the unnecessary hazards which are so often present. The Scout program of advancement from tenderfoot to first class requires twenty-five specific tests. Eighteen of these subjects can best be taught in the out-of-doors. They have to do with camping and outdoor craft. Of the sixty merit badge subjects offered in the Boy Scout Handbook, thirty-seven require training in the out-of-doors or knowledge of actual camping and woodcraft for their accomplishment. It is therefore highly important that every Scoutmaster develop in his own troop a camping program which will stand the critical test of the boy's own demands and expectations."

The *Handbook* then discusses the types of camps which are in use in the Scouting organization, and states that the modern conception of a good Scout camp does not consist in "roughing it," but:

". . . the good Scout Camper learns to make his own way in the midst of pioneer surroundings to be sure, but he prides himself on being prepared to meet each emergency and to live comfortably in

the open in all kinds of weather. His interest in preparation for, and the practice of camping is greatly stimulated by the prospect of applying his camp knowledge to some real human problem. With this in view, various types of camps are listed as an aid to Scoutmasters in choosing the type which will fit into the local conditions of the neighborhood from which the Scouts are recruited.

"1. The all-day camp, with no sleeping out experience.
"2. The overnight camp may include two full days and one night.
"3. The week-end camp usually begins after school on Fridays.
"4. Summer training camps for one week or more.
"5. Winter camp, at Christmas or Easter vacation.
"6. Gypsy trips.
"7. Automobile tours.
"8. Canoe and boat camps.
"9. Trek-cart and bicycle trips.
"10. Industrial camps, including fruit harvesting, farming, forest fire patrolling, etc.
"11. Public Service and Scout exhibition camps at County Fairs, State Fairs, and other public gatherings.
"12. Refugee camps for Scout duty in case of fire, flood, explosion or epidemic.
"13. Rally camps of several troops met for competition and comradeship."

So important has the camping movement grown within comparatively recent years that a strong organization, known as the Camp Directors Association of America, has been formed, with the object of developing high ideals and standards in camping. This body of men and women will no doubt accomplish much toward standardizing camp programs, improving hygienic and living conditions, and encouraging the American young people (and older ones as well) to devote at least some of their vacation time to the experiences and benefits of a camp life. Not only do they encourage the usual summertime outing, but bring to the attention of all people the fact that even the wintertime presents splendid experiences in camping, if proper equipment, clothing, food, and fuel are provided.

Community Program.—Camping should undoubtedly form

a part of the community recreational program. It should be encouraged, and adequate provision made for it in every neighborhood. The vacation time, in the life of boys and girls, is often a critical period. The leisure-time activities of young people are of very great importance. These free periods are often wrongfully used, and are productive of disastrous results. The surplus energy of youth may be spent in decidedly harmful ways. Unwholesome habits of idleness, loafing, and wrong-doing may be established very easily during the vacation period. Hence the necessity of supervised recreational activities, which furnish to the young people not only pleasurable experiences, but wholesome and beneficial ones as well.

The camping program furnishes an admirable solution to the question of what shall be done during the long vacation from school duties. Prof. C. W. Votaw has well said that:

"A boy in the process of growing needs the outdoors. He needs room and range. He needs the tonic of the hills, the woods and streams. He needs to walk under the great sky, and commune with the stars. He needs to place himself where nature can speak to him. He ought to get close to the soil. He ought to be toughened by wind and rain, sun, and cold. Nothing can take the place, for the boy, of stout physique, robust health, good blood, firm muscles, sound nerves, for these are the conditions of character and efficiency. The early teens are the most important for the boy physically. Through the ages of thirteen and fifteen the more he can be in the open, free from social engagements and from continuous labor and study, the better. He should fish, swim, row and sail, roam the woods and the waters, get plenty of vigorous action, have interesting, healthful things to think about."

Character-building Results.—The well-directed camping program has been found to produce decided character-building results. First of all, there are certain well-defined rules to be observed. These rules are formulated for the general good of all, and must be obeyed. Reveille is announced by the bugle-call at a definite and early hour. Inspection of tents occupies another period; fixed times for meals, for swimming, for recreation, for study, for all other activities must be uni-

versally obeyed; and finally, taps announces the time for quiet and sleep. Habits of punctuality are thereby implanted in the campers. Obedience to rules makes for good citizenship, and for character.

Coöperation.—Again, in camp life there must be coöperation. All must work together for the common good. There must be no loafers, or those who evade the common duty. In order to receive the benefits, there must first be one's contribution to the desired end. Coöperation is a prime requisite of citizenship, and the beginning of the habit may take place very well in the boy's camping experience. Each should contribute his share of work, of specific duties well performed, and each must take part in all activities of the camp.

Social Experience.—The social habits are largely fostered by the camp life. A boy learns to become a good "mixer," and appreciates the advantages of contact with his fellow-campers. He finds that selfishness, ill temper, egotism, weakness of will or of body have no encouragement from his companions. He desires popularity; he finds that certain characteristics such as those just mentioned do not bring him into esteem. Hence he unconsciously cultivates the habits and graces and mental attitudes which make for his popularity and success. The camp is exceedingly democratic. Boys are not loath to express their displeasure at qualities in others of which they do not approve. They are often cruelly blunt in this expression, but no doubt the end-results of such expressions are wholesome for their fellows. The egotistic or lazy boy finds a school of hard experience his inevitable lot in camp.

Hardship.—"Be prepared," the motto of Scouting, should be the slogan of every camp. To be able to endure hardship and inconvenience is an admirable virtue. Often the boy is coddled and pampered in the home. For some of these unfortunate ones, the camp life and requirements come as a rude awakening, but withal, a very wholesome one. Oversolicitous parents are often handicaps to a boy's development, physical

and mental. The boy's strength of character is weakened by his life of ease, and his freedom from every duty that may be irksome. The easy life of self-indulgence, which is often made possible to the boy by his unthinking parents, is not for his best development. To treat a boy too indulgently is not showing him a kindness—it is rather a positive detriment. The writer has often watched boys who have received this sort of treatment at home, and has seen the change which comes to the "spoiled" boy when he enters the life of the camp. Here he stands on his own worth. No softness or favoritism is shown him by his companions. He must take his part, however difficult, with the rest. He receives hard knocks, no doubt; but if he has the right stuff in him, the experiences of camp life will make for his manliness and development. Perhaps nothing so develops the boy as the boxing contests, a program of most good camps. This exercise is of course under supervision, and is given for instruction in a valuable form of athletic activity. The boy is playing a game, according to rules. He learns self-control, judgment, and the mastery over his muscles and their coördination, which is helpful to him throughout life. Well-directed contests of this kind do not teach a boy to fight; rather, they increase his self-control and confidence in himself, and in a measure banish fear and cowardice.

Qualities Developed.—Thus the camping program, in all of its well-directed activities, leads to manliness, independence, and self-confidence—all qualities which the boy will need throughout life in his future citizenship. We find the camping experience, therefore, education in a high degree, and withal pleasurable and beneficial alike to body, mind, and spirit. Greatest of all are the character-building possibilities of the well-directed program of the better American camps. And so the call comes to the boy for the open and the forest, the lake and the sky; and his instincts naturally direct him to these beneficent influences.

"The Sky says:
Look up, my boy, at the broad blue dome,
That sheds its blessings o'er hearth and home.
Look up, look up! for the head held high
Finds wisdom and good in the broad blue sky.

"The Hill says:
Climb up, my boy, to the way-up place
Where wind and rain may buffet your face;
Climb up, climb up! For muscle and will
Are the gifts you gain when you climb the hill.

"The Tree says:
Stop here, my boy, for my great boughs spread
Like arms of strength o'er thy youthful head.
Stop here! Stop here! There is love in me;
There is patience and truth in the stalwart tree.

"All God's Outdoors says:
Come forth, my boy, to the wide, wide All;
It's field, and forest, and hills that call.
Come forth, come forth! to battle and strife,
And the Big Broad Goodness of All of Life."

The Camp Site.—Camps are divided into two principal kinds, temporary and permanent. The temporary camp may be used only for a day or two, or possibly for so short a period as an overnight hike, with supper or breakfast cooked on the grounds. Preparations and equipment for a camp of this kind may be very simple indeed; tents are necessary (except in rare instances or because of mild climate), a few cooking utensils and provisions, blankets, suitable clothing, and provisions against rain or other unfavorable weather conditions.

The permanent camp is more elaborate in its equipment, and is intended for occupancy over varying periods, from two to eight weeks or more. Shelter of more or less permanent character is provided, consisting of tents, shacks, cottages, or more pretentious barracks.

In either the temporary or permanent camp, the camp-site selection is very important indeed. The land should be fairly

level, but not too flat, so that natural drainage may be provided for. Swampy and marshy land should be avoided. A fairly sandy soil, or loam mixed with gravel, is most desirable. Water supply is very important, and sufficient sunshine is a necessity. The site should be removed as far as possible from highways and dusty roads. Nearness to a lake or stream is very desirable. Camps in the dense woods are to be avoided, because of the lack of sunshine; while necessary shade should be nearby, too much is undesirable. Drinking water should be of unquestioned purity, and tests should be made always to determine that the water is absolutely free from contamination.

Some excellent books on camping, which contain wealth of details, may be found in the Bibliography of this book.

Camp Programs.—Programs will necessarily vary in different camps and on different days, according to circumstances and the organization and objects of the camp. The following is merely a sample program, which may be adopted, with any modification, as a schedule of daily events:

6:30 A. M. ..... Reveille
6:45 A. M. ..... Setting-up exercises, followed by morning dip, or shower
7:30–8:15 A. M. ..... Breakfast
8:15–8:30 A. M. ..... Arranging and cleaning tents
8:30–9:15 A. M. ..... Free period—letter-writing, etc.
9:15 A. M. ..... Inspection
9:30–11:30 A. M. ..... Instruction period; or boating, swimming, games, hikes
11:30 A. M.–12:30 P. M. .. Free period, or continuation of last
12:30–1:15 P. M. ..... Dinner
1:15–2:30 P. M. ..... Quiet hour—rest or reading
2:30–5 P. M ..... Athletics, games, class periods, hiking, swimming
5–6 P. M. ..... Free period—reading or resting
6–6:30 P. M. ..... Supper
6:30–7:30 P. M. ..... Games
7:30–8:30 P. M. ..... Camp-fires, singing, stunts, talks, stories
9 P. M. ..... Taps—lights out

AQUATIC SPORTS

Whatever the program, it should be definitely arranged and announced beforehand—better, posted on the camp bulletin board. The program should keep the campers busy from morning to night, with brief periods for rest after dinner, and at the end of the afternoon.

Health.—A careful and constant supervision of the health of the boys is a prime necessity. Most camps have a physician, usually a recent graduate of a medical school, or a hospital interne, who makes daily inspection of the boys in order to detect physical ailments, and to give first-aid attention in case of minor accidents. "Safety first" should be the watchword of every camp, and a constant lookout for possible accidents or symptoms of disease must be the rule. Physical examination and measurements are valuable records of the boys' condition, and a second series of measurements taken at the end of the camp period will reveal any growth and development.

The Camp-Fire.—The camp-fire is usually the most interesting and enjoyable part of the day's program. In some camps, it is the custom to have a fire every night; in others, two a week, with the most elaborate camp-fire program given on Saturday night. There is always a bit of romance in these camp-fires. Safe with their friends and fellow-campers around the glowing fire, with the darkness and mysteries of the night all about, every boy feels the unusual appeal of the camp-fire—and so do all people, for that matter. The campers find themselves usually pleasurably fatigued after the day's program, and are always in a more or less quiet and receptive mood. Impressions may be made on the boy during this magic hour which could hardly be brought about at any other time. He is ready to listen to stories of adventure and travel, and especially to ghost-stories. The boy appreciates entertainment and the more quiet games, and should be allowed always to take part freely in the program. In fact, the best programs are these which the boys run themselves, but the items of the programs had best be rehearsed beforehand, and supervised

by an adult leader. These programs may be made educational as well as intensely interesting. They should not be allowed to "just happen." There should always be a definitely planned program, and one part should follow another without unnecessary delay and interruptions. If one "stunt" is not ready, it is better to proceed with the next. Abundant time should be given for rehearsal and preparation before the final performance is offered. Anything which savors of the impolite, or has a questionable turn, should always be prevented. A considerable number should take part in every program; this method is more pleasurable to the campers, and brings out initiative and self-confidence on the part of many. A part of every program should be of a serious nature, however rollicking the rest may be. Usually the end of the program is the best time to sound a serious, or reverent note, and thus the last impression may remain one of a worth-while character.

It is decidedly better to have a short program (not over an hour) filled with interesting things, than to present a long-drawn-out, and perhaps tiresome, series of numbers, which do not work to a climax. To close the program while the interest is still keen is always advisable. Sleepy campers are hardly in a position to sit through a tedious program.

Programs.—A considerable portion of every program should be devoted to singing, with some songs of the rollicking kind, and others of a more serious nature. A good leader is essential, of course. Boys and girls like to sing, and may be trained to do very remarkable work in melody and harmony. Around most camp-fires the tendency seems to be to sing too loudly, and this fault should be discouraged. When each camper tries to outdo all the rest in noise and in volume, the result is generally far from musical. A clever leader will see to it that pleasing harmony is produced, rather than mere noise. Musical rounds generally go well, and are interesting and often amusing. Camp yells will usually be interspersed in the singing period, and the youthful campers are generally

enthusiastic enough to do these with vigor. Solo singing or duets and quartettes by members of the group are well received, as a rule, likewise instrumental music of various sorts. A good list of songs suitable for camp-fires and other occasions is given on page 149.

Story-telling.—Dr. G. Stanley Hall has said:

"I cannot conceive of a camp that does not have a big fire! Our city houses do not have it, not even a fireplace. The fireplace is one of the greatest schools the imagination has ever had, or ever can have. It is moral, and it always gives a tremendous stimulus to the imagination, and that is why stories and fire go together. You cannot tell a good story, unless you tell it before a fire. You cannot have a complete fire unless you have a good story-teller along."

Young people are universally fond of stories. It is an age-old custom—that of story-telling; from earliest childhood, it appeals to every child, quickening his interest and attention, and broadening and stimulating his imagination. Stories, of course, are of many sorts; but whether they be stories of adventure, fairy-tales, historical stories, Indian legends, war-stories, ghost-stories, detective stories, legends of bravery or whatnot, they all seem to catch and hold the interest of campers around the big blazing fire. If by means of the story, a strong moral may be presented, so much the better. The time, place, and environment of the camp-fire will cause it usually to reach receptive minds and hearts.

Many good books on stories and story-telling are available, and are listed in the Bibliography.

Edgar Porter St. John, in his admirable little book on *Stories and Story Telling,* has this to say:

"The very origin of story-telling was in the teaching impulse. Its chief significance throughout the long past of primitive life, when it was almost the only form of literature, was certainly educational. Events which were fraught with meaning were kept alive in memory and handed down from one generation to another that they might

help to shape the life of youth. In this way, men gave the warning of the certain penalty which nature inflicts upon those who break her laws. So they sought to stir the sleeping spirit of hero worship and aspiration. Aside from purely unconscious imitation, the story is almost the only pedagogical means used by primitive man. And as we trace the development of human culture, we find that it does not lose its place in its higher stages. Every race has its heritage of folk tales and myths that have a far larger meaning than the mere entertainment of the young. China, India, Arabia, Japan, honored the story teller; they felt his charm, and were molded by his magic. For centuries, the stories of Homer formed the only literary content of education among the Greews, and they kept their place through the succeding years of a culture that we hardly equal today. How largely the Hebrew life was shaped by story a glance at the Old Testament will reveal. Stanley Hall says, 'Let me tell the stories, and I care not who writes the text-books."

Story-telling an Art.—It is no mean art to be able to tell a story skilfully and well.

First of all, practice is necessary, and skill comes from frequent repetition. The story-teller is not always, like the poet, born and not made, but is both; a natural aptitude may be necessary, but long practice likewise leads to success. The story-teller must have a good memory, to present a sequence of events in their proper order, and he must be able to make use of the right words and the most telling language. Unnecessary details must be suppressed. The moral must not be too obviously presented; only a hint may be given in that direction. Further, there must be a natural conversational style in the story-telling, and language used which is simple and easily understood by those who listen, however youthful they may be. The story-teller must be sympathetic, must have a sense of humor, and must possess a pleasing voice.

Qualities of a Good Story.—The story first of all must have a beginning, or a proper introduction.

"Once upon a time," a familiar phrase in the old story-book and fairy-tales, made this endeavor. The events narrated should have a definite sequence, and be characterized by ac-

tion, positive and progressive. A definite climax should always be reached, followed by a satisfactory ending. A story is enhanced by simplicity of presentation and diction; the sentences should be short, and when the phrases are rather often repeated, the effect is notably strengthened, especially in stories for children. Direct discourse should be used whenever possible. Elements of surprise should be introduced to increase effectiveness.

Stories are best told when the narrator loses his self-consciousness, and allows his own individuality full play. He should not memorize a story, or repeat it verbatim from books, but choose his own words, while he follows the thread of the story. This increases the naturalness of the presentation, and adds to the interest.

An Illustration.—The following story is given in detail, because of the interest which it seems to create in camp-fire programs, and because it is a type which appeals to youthful audiences. The story has been picked up in fragments by the writer. Its source seems unknown, but there is apparently a mixture of Grimm's stories and old Russian folklore, with perhaps some original additions. While introductions to stories are seldom necessary, they sometimes serve a purpose, as in this story; and it will be noticed that, following the introduction, comes the beginning, followed by action in definite sequence. The characters are ascribed powers of definite nature, and each one is mentioned twice; then follow the climax and ending. The story follows, in the form which seems adapted to a camp-fire:

How Six Men Got Along in the World

I wonder if you fellows have ever thought that each one of you can do something that perhaps no one else can do? And haven't you all sometimes thought that perhaps you weren't of much use, anyway? But we are all of use; and if each does his little part for the good of the rest, that's coöperation; and coöperation is a very necessary thing in life. We can do but little by ourselves, but if all work

together, there will be success. No one can get along very well alone. You all know how dependent we are upon other people. Well, here's the story about how six men got along in the world:

There was once a man who lived in a foreign country, but who didn't get along very well with the people, or the King; so he said, "I'm going to leave this country, and make my way in the world all by myself." So he started out all alone. He hadn't gone very far before he became pretty lonesome, and wondered whether he hadn't made a mistake, after all. But he kept on; and after a while, he came to a woods, and there he saw a strange sight. There was a man tearing up the trees by the roots—an awfully strong fellow! So this first man stopped and looked at the second one in amazement; and he said: "My friend, what in the world are you doing?" And the other replied: "Why, I'm just getting some kindling wood for my mother." So the first man said, "Fine! You do seem to be mighty strong. Come along with me—and we *two* will make our way in the world." But the other fellow said, "You will have to wait until I take this wood to my mother." And then he tore up a tree, bigger than all the rest, and he was so strong, he twisted that tree all around the others, and threw them all over his shoulder, and went home with them, easy like! By and by he came back, so the two men went along to make their way in the world. Well, you know, they hadn't gone very far, before they saw another strange sight. There was a man lying by the side of the road, as if he was awfully hurt. Something was the matter with his leg. It wasn't a wooden leg, exactly, but seemed to be disjointed from his body. So the two men looked at him and said, "Poor fellow! What in the world is the matter with you?" And the man answered, "Poor? Nothing of the sort! Do you know what I can do? I can take this leg, and hitch it on right, and I can run! I can run faster than the birds can fly!" So they said, "Good enough! Come along with us!" And he hitched on his leg, and came along. So these *three* went to make their way in the world, and they went better, too, because of the company. Now just as they came to the edge of a little valley, they saw something else they couldn't understand. There was a man with a gun, pointing away across the valley. So the three men stopped and looked at him in amazement, and asked him what in the world he was doing. The man replied: "Why, I'm going to shoot that little bird in that tree over there across the valley." Well, you know, these others looked, and couldn't even see the tree, much less the bird. But the fellow shot, and ran over across the valley, and soon came back with the little bird. The others were amazed at this fellow's keen eyesight, and how

straight he could shoot. So they said, "That's mighty clever! Come along with us, and we *four* will surely make our way in the world!" So they four trudged along, happy and singing as fine as could be. After a while they saw a funny fellow sitting on a fence by the roadside, and he had his hand on one side of his nose, and was blowing away with a terrible noise. The men stopped and looked at him for a while, and couldn't make out what he was doing; so they asked him if there was anything wrong with him—Wasn't he feeling so well that morning? "Well, now, let me tell you," he said, "There's nothing the matter with me. Do you see that windmill about a mile over there? Well, the farmer gets me to blow the windmill for him, and I can do it. I got a dollar and a half a day—easy money!" The others were very surprised at this peculiar ability, and said, "You come along with us! Maybe we will need you!" And he came, all right; and they *five* went along to make their way in the world. All went well; pretty soon, on the edge of the woods, they saw a funny looking fellow, sitting on a stump, with his hat pulled over on one side of his head, almost over one ear. The men were amused at the peculiar arrangement of his hat, and said to him: "Why in the world do you sit there wearing your hat like that? Is that the fashion in this country?"

"Fashion!" he said. "Fashion, nothing! Do you know what happens if I put this hat on straight? Why, it gets so cold around here —so cold that the birds freeze to death, and fall out of the air!" This was a wonderful hat, they thought, and said, "Come along with us! We may need you in making our way in the world." And he came; so these *six* men continued their journey, very happy and contented. But no sooner had they gotten started than they had word from the kingdom, which the first man had just left, that a proclamation had been made by the King in regard to a race which was coming off in a few days. It seems that the King had a very beautiful daughter, who was also an athlete, and she was an unusually fast runner. The King had said that there would be a race, and if any man could beat this girl running, he would give to him half of his kingdom—his jewels, gold and silver, and other valuable things, and in addition, the hand of his daughter in marriage. When the six men heard about the race, they said, "Come on and let's go back! We may win that race!" So they went back, and presented themselves to the King, and told him that they wanted to enter one of their number on the race. Well, the King looked them over—they were pretty ordinary-looking fellows, you know—and he said, "All right, one of you may enter, but if you don't win, I'll cut all of your

heads off." That didn't disturb our six friends, and they said, "That's all right; we will take a chance, anyway!" So the next day the race came off; and it seems that the contestants each had to take a pitcher along, and run five miles up the mountainside to a spring, where each must fill his pitcher; and the first one getting back to the castle would win the race.

Now, you remember that fellow with the injured leg? Well, he was the one who entered the race with the girl; and he hitched his leg on, and off he started. Sure enough, the girl could run pretty fast; but our friend with the lame leg went like the wind, and passed her on the way, got to the spring, filled his pitcher, and was well on his way back before the girl had fairly gotten started. So he said to himself, "It will never do to beat the girl so badly; besides, it wouldn't be polite!" So he stopped at the edge of the woods, and lay down to rest himself, putting a little block of wood under his head for a pillow; and soon he went to sleep! When the girl passed by, she saw what had happened; she saw the pitcher of water that the man had already gotten from the spring, and what did she do? Why, she walked up and kicked the pitcher over, just like that—just like a girl! Then she ran along, and pretty nearly got to the castle. Now, all would have been lost if it hadn't been for that fellow with the gun—remember him? Well, he happened to be on the castle walls, and with his eagle eye, he saw what had happened. He saw the pitcher of water turned over, and the man with the game leg fast asleep! So he raised his gun, fired away, and knocked the block of wood from under the head of the sleeping man! That of course woke the fellow up—so he quickly got up, saw what had happened, picked up the pitcher, and hitched on his leg, and ran like the wind up to the spring again, and hurried back like a flash, and ran so fast, that he beat the girl into the castle by two minutes and thirteen seconds! And so he won the race. The King was utterly surprised, and tried to think of some way to get out of his difficulty. So he called the six men together, and said, "Gentlemen, you have won the race, and I am going to keep my promise about giving you gold and silver, but I wish you would release me from my agreement to give to the winner the hand of my girl in marriage." Then the six men talked it over, and said, "That will be all right, O King; we don't like the girl's looks, anyway." Then the King was considerably relieved and said to the men: "Now, I'll tell you what I'm going to do. To-morrow I will give you the gold; but tonight I want to give you a big banquet, and the best time you ever had." So at supper-time, the servants led the men to a small banquet room, and they had the best

things to eat and drink that the kingdom afforded. They enjoyed the banquet immensely; but after a while it began to get pretty hot in the room. They noticed the chairs beginning to warp a little from the heat, and somebody said, "Open the windows!" But when they looked, there weren't any windows! Then somebody said, "Open the door!" but the door was locked. Now, do you know what the King had done? He had put these men up in a kind of iron chamber, just above the royal furnaces, and had ordered his servants to build the biggest fires they could. You see, he wanted to roast these men alive! Well, all would have been lost—but for that man with the hat. He put his hat on straight—and when he did, the room cooled off, and what with the cold air coming down from above, and the hot air coming up from beneath, they had a very delightful temperature, and spent a most pleasant evening! Now, in the morning, when the King had the doors opened, he expected to see them all roasted to a frazzle, but instead of that, out they all walked, alive and well, and even smiling.

Now the King was astounded, and didn't know what in the world to do; but he called the men together, and said, "Now, gentlemen, I have prepared a big bag, filled with gold and silver and jewels, and other precious things, and you may have it, provided one of you, and only one, carries it away." Now do you remember that strong man who was tearing up the trees by the roots? Well, he picked up the bag as easily as though it were filled with feathers, and began to walk off with it. The King was astonished again, and said, "Hold on! come back! I haven't finished the bag yet!" So he had his royal tailors make another bag—an enormous one, that took three days to finish. And then he filled this enormous thing up with all sorts of valuable heavy stuff, and said to the men, "Now let me see you walk away with that!" Well, our strong man had to tug a little at that, but got it easily on his shoulders, and off the six men went. Now the King was wringing his hands in agony, because he didn't want to lose all that valuable stuff. He concluded to send half of his army out against the men, and called the army together, and said to them: "Surround these fellows! Kill 'em! Shoot 'em!" And half of the army marched out against these six men. Well, all would have been lost, but for the fellow with the nose—remember him? He put his hand on the side of his nose, and began to blow—and believe it or not, all of those soldiers were blown up in the air, like a cyclone had struck them. That is, all except one poor little soldier who got caught by the seat of his trousers up in a tree. Well, the men saw this fellow, and said to him, "Come on

down; and go tell your King that if he wants to conquer us, send his *whole* army out here—not half of them, and we will blow them off the face of the earth!" So the little fellow came down, and went and told the King all that had happened. The King was again utterly astonished, and at his wits ends. So he held up his hands and said, "My gracious! What shall I do? Let 'em go! Let 'em go! We are well rid of them." So these six men went along their way, with all their riches; each one of them having done what he could, using his own peculiar talents, and all working together—that's coöperation, you know; and they lived happily ever afterwards!

A Woodcraft Council Fire Program.—The Culver Woodcraft School has for many years specialized in camp-fire programs, and has developed these interesting occasions to an extent not surpassed by any boys' camp which the writer has had occasion to visit. The 400 or 500 boys of this camp march in divisions, in military precision, to the nearby woods, where an admirable setting is presented. Here the virgin beeches, oaks, and maples surround a natural amphitheater, around which adequate bleachers are arranged for the Woodcrafters, and back of these are seats for the numerous spectators who are attracted by the Saturday night programs. The details are carefully worked out in advance. The boys take their places in silence, as if influenced by the spirit of the dense forest, and the mystery of the night. Dim lights only seem to intensify the darkness and silence of the woods. This silence is vigorously broken by a cheer-leader, who leads in camp yells as the camp officers enter and take their seats on the "Council Rock." After the yells, silence again prevails during the beginning feature of the program, which is the lighting of the camp-fire, always by the fire-by-friction method. Real Indians, or campers dressed up as such, perform this function, after which the pipe of peace ceremony is performed, the Indian raising his pipe to the four points of the compass, as he walks around the circle, invoking the blessings of the winds from the four quarters. On other occasions, ceremonies common to the Boy Scouts are used.

Camp Songs.—Next on the program come the camp songs, which are familiar to the group and which the campers always enjoy under the leadership of a good, enthusiastic director. Two or three songs are used—not too long to tire the campers. Among these songs are many which may be selected from college song books and others,* such as the following popular ones, and many others, more modern:

"Dese Bones Shall Rise Again"
"Clementine"
"Jingle Bells"
"My Bonnie Lies over the Ocean"
"To-Day is Monday"
"Allouette"
"I've Been Workin' on de Railroad"
"John Brown's Body"
"I Want to Be a Friend of Yours"
"Solomon Levi"
"The Bear Went over the Mountain"
"The Long, Long Trail"
Rounds: "Sweetly Sings the Donkey"
"Where Is John?"
"Row, Row, Row your Boat."
"The Spider and the Fly"

Solos by campers, as well as instrumental music, often form a part of camp-fire programs.

Closing Songs.—Music of a different and more serious spirit is best included in the latter part of the program. The following are some suggestions:

To the tune of "Maryland, My Maryland":

"Softly fades the light of day
As our campfire dies away.
Silently each Scout should ask
Have I done my daily task?

* *Twice 55 Games with Music* (C. C. Burchard & Co., Boston).
Stunt Songs for Social Sings (Eldridge Entertainment House, Franklin, Ohio).
Boy Scout Song Book (Boy Scouts of America, New York).

Have I kept my honor bright,
Can I guiltless sleep tonight?
Have I done, and have I dared,
Everything to Be Prepared?"

The following song of "Taps" is very effective, especially if followed by the bugle-call of taps, done by a bugler at some distance in the woods. The effect is much heightened by two buglers, the second somewhat removed from the first, and following the first player with an echo effect. The song is sung to the tune of taps:

"Day is done, gone the Sun
From the lake, from the hills, from the sky;
All is well—Sweetly rest,
God is nigh."

Another closing song, to the tune of "Till we Meet Again":

"By the blazing Council fire's light
We have met in comradeship tonight
Round about the whispering trees,
Guard our golden memories,
And so before we close our eyes in sleep,
Let us pledge each other that we'll keep
Scouting friendships strong and deep,
Until we meet again."

A third, to the tune of "I've Been Workin' on de Railroad":

"I was dreaming of a camp-fire
Burning clear and bright,
Dreaming stars were out above me
Upon a summer night;
I was dreaming that my comrades
All were a-dreaming, too,
When I woke and looked around me;
Say—that dream came true!"

Camp Awards.—Included in the early part of the Culver Woodcraft program is the presentation of awards and honors which the boys have earned during the week. This ceremony is somewhat formal and impressive, and not only gratifies the recipients of the awards and promotions, but stimulates the rest of the boys to renewed and continuous effort at achievement. Advancements in Scouting degrees are announced, and the appropriate emblems bestowed upon the winners. Merit badges and camp honors of all sorts are usually presented by some of the senior officers. Presentations of this sort are eagerly awaited by the campers, and the formality of the "Grand Council Fire" adds to the eager desire of each boy to win for himself, or for his division, some honor for meritorious application during the week.

One Evening's Program.—The Woodcraft School's camp-fire programs are not only carefully prepared in advance, but a record is kept of each program. Since the school has been continuous from summer to summer for many years, this method of filing the programs is very helpful. The files are referred to frequently, in order that there may be variety and no unnecessary duplications. Below is given a sample program, as presented July 9, 1927:

1. *Opening Ceremonies.*—These were performed by a young Winnebago Indian Councilor and one officer, in Indian costumes. The Pipe of Peace Ceremony was effectively rendered in the Indian language. Kindling the fire by the friction method followed. The camp-fire logs and kindlings were prepared in advance.

2. *Yells,* led by a good cheer leader. Several camp yells and the school yell were given. A considerable number of spectators being present, the leader requested the visitors to give a yell by themselves. (This brought great applause from the boys, the applause consisting not of hand-clapping, but a concerted *"How,"* which is the Indian method of approval.)

3. *Remarks* and greeting by the Academy Superintendent, given effectively in boy language, stressing the values of camp coöperation, and *esprit de corps.*

4. *Camp Awards.*—The merits and promotions secured by the campers during the week were presented, to great advantage, at the formal Council fire. Advancement in Scouting, Woodcraft awards, merit badges and other honors were presented with proper remarks by some of the camp officers. (This ceremony is not only impressive to the recipients, but is also a stimulus to others to secure for themselves the coveted advancement.)

5. This period consisted of *solos and duets* by some very talented boys who had unusually fine soprano voices. An accompaniment was played by a camper with the ukulele.

6. *Indian Lore.*—Indian stories and customs and an explanation of some of the universal Indian signs occupied this part of the program. An old Indian chief demonstrated the music of the Indian flute, and explained the love-calls, and war-music of the old braves.

7. *The Jazz Orchestra.*—Usually in every large camp there will be found boys who are more or less expert in playing musical instruments. Improvised orchestras, with abundant practice during free periods, add much to the camp-fire programs, even though the music be simple, and the more familiar numbers be attempted.

8. *Calls of Birds and Animals.*—One who was an expert in imitating the various calls of animals and birds gave an illustration of these calls with telling effect.

9. *"Scout Reports."*—During this period the campers had an opportunity to relate unusual or interesting experiences which they had had during the week. (These reports are always interesting, and usually very varied in character. They are valuable, because of the opportunity given the boys to express themselves publicly. They furnish a method of gaining self-assurance and poise in speaking, and besides arouse the interest of the audience. The boys are kept on the lookout for interesting observations which may be reported later at the camp-fires. The camp-fire leader must be alert to recognize the boys as they arise for their reports, and allow them to proceed as rapidly as may be. Something of the form of these reports may be illustrated by the following, which is typical of a boy's remarks: "Oh, Chief, I, Woodcrafter Jones, of the Second Division, have a Scout report to make. When I was on a hike yesterday by the lake shore, I saw a number of black ants, who had caught a small green caterpillar, and they were trying to carry him off to their ant hill, I suppose. I thought they wanted him for food. The caterpillar was still alive, but pretty nearly worn out, because every time he tried to escape, some ants would bite him from all sides,

A WOODCRAFT COUNCIL FIRE

and drag him along. The ants seemed to work together, and I am sure they must have finally killed the caterpillar, I didn't have time to wait and see. I think the small insects, if they are enough of them, can kill a much larger insect, if the little ones work together. I guess the combined strength of the little ones was greater than that of the big one. I thought this is what you call coöperation. Do you think the ants had a definite plan?" Thus even simple events may make an impression upon the developing minds and reason of the boys in camp.)

10. *Games.*—The leader announced a "Stork Contest." He had a rope about five feet long, with loops at each end sufficiently large for the two contestants to put over one of their feet. The loops came just above the right ankle of each boy. The boys were required to stand on their left legs, and with the right they endeavored to make the opponent put the raised foot down. Many hopping movements were tried, and all sorts of tugging and pulling, and efforts to get an opponent at a disadvantage. If one of the contestants was obliged to put down the foot to which the rope was tied, it was a "fall." Five trials were given, and the best three of the five attempts won the contest. The winner of the first contest was pitted against the winner of the second, and the game might be developed thus into a championship contest.

The next game, which was played as follows, was likewise an individual contest: Two stools, or boxes, were provided, upon which the contestants stood. The stools were specially constructed, with broad bases for support. They were about eighteen inches high. Each boy had a tilting spear made of a light pole, wood or bamboo, about ten feet long. The ends of the poles were well padded or covered with boxing-gloves. The contestants stood on the stools, with the tilting spears in their hands. The game consisted of trying to upset an opponent, pushing him from his stool. Best two out of three falls won. The game was begun by an umpire, who saw that the contestants placed their poles together, as in a fencing contest. (The game is interesting, and requires some skill and practice.)

A similar game is played in canoes with good effect, the object being to upset an opponent, and throw him overboard. One man in each canoe does the paddling, another wields the tilting spear. Contestants, of course, should be good swimmers.

(Another game is called "tomato can." It is an interesting and amusing race, in which as many contestants may enter as the space permits. Each contestant provides himself with a couple of old tin cans, a similar size for each player. The game consists of a race

for a certain distance, and is started by the contestants' placing the cans, upright, under their feet. At the starting signal, a player must stoop, take his left foot off the can, and advance the can with his right hand to the proper distance for a step forward. The cans are thus alternately advanced forward, and the players must balance themselves quite accurately in the game, as they walk along on the cans. One is not permitted to hold the cans to the feet, and to progress in a stooping position. The hands must be removed from the cans during the steps. A common error consists of placing a can too far forward. If this is done, there is sometime difficulty in reaching backward to get the can on which one has just removed the rear foot. Short steps seem to win in the end. The exercise is a good one for balancing and muscular control, beside providing amusement for the spectators. The winners of each race may afterward enter an elimination contest, to select a champion.)

11. *Lantern-Slides of Camp Activities.*—In the Culver Council Ring, electric wires have been brought out from the central plant, so that the current is available for lights. This is a refinement not usually found in camp-fire locations, but makes possible the use of a stereopticon to show lantern-slides. The classes in photography and the instructor in charge are busy during the week in securing pictures of the camp activities of a general nature, and little intimate close-ups of campers and interesting occurrences. These may be obtained in great number in any camp, and an enterprising photographer may secure snap-shots of all kinds which will prove of intense interest to the audience. From the films collected, lantern-slides are printed, and shown to the group during the latter part of the Council Fire program. Boys like to see themselves on the screen, and are always enthusiastic over this part of the program. The small "movie" cameras now available present opportunities for the use of the motion-picture, which adds increased interest in camp pictures. Slides and "movies" serve also as a very effective permanent history of the camps.

12. *Closing Songs.*—The singing of "Taps" and other evening songs ends the program very effectively.

General Camp-Fire Games.—Some part of the camp-fire program should be devoted to games which are suitable to the occasion, and which lend themselves to the space which is available. A limited number of games is suitable for general participation, but some of these should be included, since

it is always advisable to present certain activities in which all may take part. Several games and contests of this sort are mentioned in Chapter VII. Others are listed below.

The Big Noise.—The leader directs that certain noises and sounds must be made, but only on his signal. First, when he raises his right arm horizontally, every one must clap his hands once only, and then stop, abruptly. It is required that this single hand-clap be made by all at the same time exactly. This adds to the staccato effect. The same noise is made when the leader extends horizontally his left arm. If his arm is pointed upward, all must whistle as loudly as possible; when the leader places his hand over his mouth, all must give the traditional Indian yell, the hands being moved backward and forward, touching the lips. Next, the leader extends his arms forward. If he lowers his right hand, all must stamp the right foot; if the left hand, stamp the left foot, and if both hands are slightly lowered, stamp both feet. A circular motion, as in turning a crank, means that the crowd must "rattle like a Ford"—any sort of noise will do! If the leader should put both of his hands in front of his eyes, each one must laugh as loudly as he can, but must stop at once when the leader's hands are removed. If the hand is placed on the chest, every boy must cough as distressingly as his genius permits, again stopping immediately if the leader should remove his hand from his chest. Finally, the leader raises and lowers his elbows, which is the signal for crowing like a rooster.

These movements are all explained and practised separately, after which the leader makes the movements rapidly, changing from one to the other, with some pause between each, and ends the "big noise" by bringing out the "rooster-crow," which is generally given with enthusiasm. Other movements and noises may be added to this list, which makes the performance more complicated. For example, the donkey's bray may be imitated when the leader touches his ears; dog-barks, catcalls, bull-frog songs, and calves' bellowing may compli-

cate the situation, and tax the ingenuity, quick response, and memory of the campers. At any rate, the "stunt" is a good ice-breaker, not only for camp-fires, but for other occasions also.

The Match-Box Relay.—Camp-fire programs are made interesting by certain individual contests, or group relays, because of the interest of the spectators, and the competition involved. The match-box relay is a popular one, and is always funny. Two teams (or several) of five or six on each side form in line. The first contestant in each group has the cover of an empty match-box, which he sticks on the end of his nose. At the starting signal, No. 1 in each group tries to transfer the match-box from his own nose to the nose of No. 2, the next in line; and so the match-box is passed from one to the other, until the end of the line is reached. As soon as the box is secure on the nose of the last one in line, it is passed in similar fashion back down the line to No. 1. These rules must be observed: The hands must not be used in any way, and if the match-box is dropped during the game, the contestant must get on his knees, and get the box back on his nose again as best he can without the use of his hands. A little practice in the technic of the game is necessary. Haste is sometimes disastrous. The transfer is sometimes made better when one stoops a little while his partner stands directly over him. In this way, there is less danger of dropping the box. Relays of many other sorts may be used at camp-fires. The following is a good one:

Paper Bag Relay.—The number of players necessary is variable; from ten to twenty on a side makes a good game. If there are ten players on each team, they arrange themselves thus:

(5) *.*	0.0 (5)
(4) *.*	0.0 (4)
(3) *.*	0.0 (3)
(2) *.*	0.0 (2)
(1) *.*	0.0 (1)

The *'s face each other, likewise the 0's. Between each couple a small paper bag is placed on the ground, ten bags being required in the above diagram. At the starting signal, No. 1* (on the left) picks up his bag, unfolds it, holds it by the open end in such a way that his partner (1* on the right) may blow it up. When this is done the 1* man who holds the bag strikes it forcibly on the chest of his partner, and bursts the bag. When this attempt is made (whether successful or not), No. 2* goes through the same performance, and the same thing is done by the 0's, until all the bags have been popped. The contest is quite exciting and funny to watch, and the noise of the exploding bags gives evidence of how the game is progressing.

The "Subway" Relay.—Two teams are selected, from different camp divisions. A dozen or more on a side may be used. Each team forms in line, one behind the other. There is a distance of four or five feet between the teams. All stand with their legs well apart. At the starting signal, the man at the rear end of the line crawls on hands and knees under the legs of the rest, until he gets in front, where he takes his position in the stride stand. As soon as the player in the rear has started, the next one must go. Thus there is a "continuous performance" of crawling players. The player who was originally at the front of the line soon finds himself at the rear. Then he immediately crawls forward to the front again, when the contest is finished. Instead of two lines, many lines may be used, according to the number of players.

The Hoop Relay.—Two lines of contestants are formed, with any desirable number of players. The first in each line is given a barrel-hoop, or similar apparatus. At the start, the player who holds the hoop steps through it, pulls it up over his body, over his head, then passes it to the next, who makes the same movements. And so the hoop goes down the line. A more difficult variation of the contest consists in having a player put the right leg through the hoop, then the right

arm, the body, and the hoop is removed from the left leg, and passed along as in the first instance.

The first method described in this game is suitable for any group, and may be used at social parties for men and women of any age. The ludicrous results of the game are increased when some of the players are overburdened by weight, as too frequently happens! In this instance, the game perhaps has values as a reducing exercise.

The Head Balance Relay.—This game is not only a race, but has values as a posture exercise. Ten or fifteen boys form a team. They line up, facing forward, one behind the other. The first one in the line is provided with a brick, or block of wood, or a book. This he balances on his head; at the starting signal, he must stoop, touch his hands to the ground, at the same time keeping his trunk erect, when he arises to the standing position. Next, he must take three (or more) sidesteps to the right, then back to his original position. Next, he takes three sidesteps to the left, and back to position. When this is done, Number 2 in line removes the brick from the head of Number 1, and goes through the same movements, carefully balancing the brick throughout the performance. Thus the brick is passed along the line to the last player. The contest is over when the last player has done all the movements and has come to his original position. Two or more lines of contestants may be used in this game. If the brick is dropped during the game, the player must pick it up, place the brick again on his head, and proceed.

Progressive Story.—A good camp-fire game is the telling of a ghost-story or fairy-story. This is begun by a leader, who starts the story and continues it for a short time, when he points to another, who must take it up and continue the thread of the narrative. Thus the story grows, many taking part, until the leader indicates some one who must finish the story. Obviously, unexpected turns and twists will be woven into the progressive story, so that there can be no prediction

as to its course, or ending. Clever turns and intricate situations may be introduced, so as to present difficulties of narration to the succeeding players.

A Ghost-Story.—This "stunt" is presented for its dramatic and unexpected climax. The players stand in line, side by side, very close together. The first in line is the leader of the story, who requires that all of the players must imitate his movements. He says something like this, and makes the indicated movements: "I saw a ghost, and he did like this (raises both arms overhead); then he made this curious movement (raises one leg forward, with the knee stiff); then he did like this (squats to the ground, and bends far forward); then he knelt on his right knee, and raised both arms overhead; and then—and then—" Here the leader gives a vigorous push to the side, with the result that the whole line will topple over. If an assistant who understands the game is placed about the middle of the line, he may assist in the sudden shove. The players should always be arranged so as to almost touch each other, otherwise the shoving movement is not so effective.

"Sing" Tag.—This game is suitable for many social occasions, and fits in well with a camp-fire program. The leader should announce that any in the group will be called upon to sing when he touches, or tags them. The requirement is that the one tagged shall immediately begin to sing a few strains of some familiar song in as loud a voice as possible; hence each one in the whole group must mentally select the bit of music (?) which he intends to offer if called upon. The leader will tag, or point his finger to different members of the group rather rapidly, allowing each to sing only a line or two, or to continue their song until another is tagged. When the whole group enters into the spirit of the game, the results are very funny. Volume of sound, rather than musical technique, is required.

The Sharpshooter.—A bit of humorous dramatics is this stunt of the "sharpshooter." It is best done by three boys.

One acts as the announcer, and explains the wonderful accomplishments of the expert rifleman, "reared in the Wild West, a companion of Buffalo Bill, able to shoot with his eyes closed or open, backward or forward, sideways or upside down; has never missed a shot yet, and will to-night demonstrate his marvelous powers with all forms of firearms." The sharpshooter should be provided with a toy pistol and caps (preferably several kinds and sizes) or a small rifle or pistol with blank cartridges. Care must be exercised, however, in the use of the latter. The greater the variety of firearms which he can produce the better, whether these are used or not; even the showing of them, or handling, adds to the effect.

The third boy acts as an assistant, and holds the targets. The announcer should explain the difficult feats of marksmanship as they are performed, and the use of high-sounding language adds to the "atmosphere." Following are some of the suggested stunts: the assistant has several crackers in his pocket. One of these he holds in his hand, and when the imaginary shot is fired, he squeezes the cracker, so that it breaks and part of it falls to the ground. This may be done several times, the pieces of cracker getting smaller and smaller. Next, he holds a cracker in his mouth, turns his head sideways, and bites the cracker when the sharpshooter fires. Next, he holds a lighted match in his hand, fairly near his face, and blows the match out when the shot sounds. Again, the announcer explains a difficult shot which will be attempted, which is to shoot between the teeth of the boy who acts as target. The latter turns his head sideways, opens his mouth, and when the shot is fired, the "target" spits out several grains of corn, which he has previously concealed in his mouth. When these rattle on the floor, the effect is quite startling. The William Tell performance is duplicated by the shooting of an apple, potato, or tomato from the head of the assistant. A slight shake of the head will, of course, dislodge the apple. The sharpshooter should take several positions

during his performance. He may lie down, or shoot backward over his head, holding a mirror in front of him, or, turning his back to the target, stoop forward and shoot between his legs. Various other positions may be assumed. An additional stunt, which the writer has seen, may be added, or omitted, according to one's sense of propriety. Toward the last of the performance, the sharpshooter appears very nervous and shaky, as a result of his nerve-racking (?) exhibition. His hand shakes so that he finally pulls a small bottle out of his pocket, and takes a drink, which apparently calms his nerves immediately. The assistant, in the mean time, watching the performance, begins to get shaky himself, and his hand, too, becomes so unsteady when he holds the cracker, that the sharpshooter is obliged to share the bottle with him, when all tremors seem to be instantly relieved. The performance should not be hurried, but the sharpshooter should be somewhat deliberate in his movments, as though exercising great caution. If the assistant is provided with a background, a blanket, for example, he may use various pieces of glass, or bottles, which he holds close to the blanket. Another assistant concealed behind the blanket, and provided with a hammer, does the rest, as the shots are fired.

Alphabet Orator.—The repetition of the alphabet would hardly seem to lend itself to oratorical or emotional expression, and yet a clever performer may bring about the desired effects in very funny fashion. Modulations of the voice, changes in inflexion, variations in speed, intonations of grief, anger, excitement, laughter, all may be mixed in the "oration," especially when numerous and suitable gestures are used to intensify the effects. The alphabet may be repeated as many times as necessary, provided the action and features are sufficiently varied to carry out an idea. Two or more performers may take part, and dialogues imitated, one player taking up the recital of the alphabet as another leaves off. The stunt requires considerable practice to be made effective.

It tends to develop the originality and imagination of those who take part, and is well worth trying, as a camp-fire stunt. It has almost unlimited possibilities. A similar stunt consists of singing songs, or duets, using the letters of the alphabet instead of words.

"Jack's Alive."—The old game of "Jack's alive" is well suited to a camp-fire, especially a small one. The players should be in a circle. One player begins the game by taking from the fire a small stick, which is burning, or glowing, at one end. This he passes to his neighbor, while he says, "Jack's alive!" The second one in turn passes the glowing stick to a third, repeating the same formula. And so the stick is passed along, each one trying to get rid of it before the fire goes out. Interest increases, of course, as the flame gets weaker and weaker. If the fire goes out while the stick is in the hands of any player, then "Jack is dead," and the penalty consists of a black mark on the face of the unfortunate player who allowed "Jack" to die in his hands. The game is continued, until several have had the black marks inflicted upon them. The game may be played in a parlor, or elsewhere, and matches used, instead of a larger stick.

Pillow Spar.—A favorite camp game is this contest, originating apparently among sailors on shipboard. A smooth spar, or pole, about five or six inches in diameter, is securely fastened on supports, at a distance of three or four feet from the ground. When the pole is elevated higher, there is some danger connected with the game. The two contestants straddle the pole, each provided with a pillow, or small bag stuffed with some light material. The contest consists in one player trying to strike the other with the pillow, and to unseat his antagonist, so that he swings down under the pole. The feet of both players should be crossed, so as to secure a firm hold on the pole, in case one loses his balance. A player may easily grasp the pole with his arms, and legs, so that falls are prevented. A safety device is a gymnasium mattress,

THE PILLOW SPAR

PREPARATIONS FOR AN OVERNIGHT HIKE

placed underneath as protection. The game may be made progressive, winners of different bouts afterward meeting each other, while a camp championship may be declared. See the picture facing page 162.

Slipper Slap.—Since this game takes but little space, it may easily be played around a camp-fire. The players group themselves in a circle, as closely together as may be. Ten players make a satisfactory number. Within the circle stands one player who is "it." The players in the circle place their hands behind their backs, and pass along from one to another a soft slipper, or similar object. They endeavor to slap "it" on the shoulders or back, whenever possible, without being seen. The center player is required to turn slowly, and try to find out the location of the slipper. The "slaps" must be done very quickly, and the slipper returned as fast as possible behind the backs of the players, so as to avoid detection. If a player is caught while giving the slap, he immediately becomes "it," and must take his place in the center of the circle, while the former "it" joins the outer circle. The players should be so close together that the center man will have difficulty in discovering the whereabouts of the slipper.

Dog-Fight.—This is a contest between two boys. A canvas, or other form of belt is used, buckled so as to form a loop. The players get on all fours, with the belt over their heads, well down to the back of their necks. The game consists of pulling an opponent across a line—as in a tug-of-war game. As muscles ordinarily unused are employed in this game, the effect is rather novel.

Odd Man's Cap.—Ten or a dozen players provide themselves with short sticks, about two feet long. A circle is formed, the boys standing three or four feet apart. One player, likewise provided with a stick, stands in the center of the group. He begins the game by tossing his cap to one of the players in the circle, who must catch it on the end of his stick. The boys in the circle pass the cap in any direction, using only

their sticks. While this is being done, the center boy tries to regain his cap by spearing it with his own stick. The boys in the outer circle pass the cap from one to another as rapidly as possible, reversing the direction whenever necessary, and when this is cleverly done, "it" has some difficulty in securing his cap. If the cap is dropped, anybody may pick it up with the stick. If the center boy succeeds in spearing his cap, the boy from whom the cap was taken becomes "it," and so the game progresses.

Jug Balancing.—The old game of balancing on a jug takes well at a camp-fire. A gallon jug is used, laid on its side. A player sits astride this jug, his hands on the ground, and his feet extended, and the heel of one placed on the toe of the other. This gives a very precarious support, and when the hands are taken from the ground, it is very difficult to balance one's self, and prevent rolling over. A severe test is to have a pencil in one hand, and a card in the other. After a careful balance, the stunt is to write one's name on the card. As soon as the hands are removed from the floor, or the ground, the trouble begins, much to the amusement of the spectators.

"I Have a Bright Idea."—This quiet game may be worked in between the more active ones. One player withdraws from the group far enough to be out of hearing distance. While he is gone, the rest select some object which must be guessed by the absent player when he returns. For example, the word "Star" may be selected, when the first player is called back to the group. Any one of the group may say, "I have a bright idea." The first player asks, "What is it like?" The answer is, "Like you." The one who is guessing says, "In what respect?" The other may say, "It stays out late at night." And so one after another may announce that he has a bright idea, the same formula being repeated, but different answers given. One may say, "It's like you, because it is

very bright'' or ''good to look at,'' ''cold and inscrutable,'' or ''has a far-away look''). When the player guesses the object, the one from whom he got his clue must retire, when some other object for guessing is selected. The game often takes very funny and puzzling turns. The answers should be sufficiently evasive to make guessing somewhat difficult.

Dizzy Izzy.—In this confusing contest, each player is provided with a cane, or short stick. This he places in front of him, bending forward and touching his forehead to the cane. Thus he must walk around the cane three or four times, suddenly coming to the erect position, trying to walk in a straight line for a given distance. It will be found difficult to do, because of a very decided dizziness, which is very temporary. Most people will involuntarily veer off to one side in a very ludicrous manner, or sometimes even fall. To provide against the latter contingency, a guard or two should be near by to prevent untoward happenings. The game may take the form of a relay, two sides contesting against each other for sobriety and coördination.

The Association of Ideas.—If one is asked what associated words come to him immediately if ''Ivory'' soap is mentioned, he would no doubt say at once ''It floats.'' This association of ideas, often peculiar and very varied in different individuals, may be tried in the nature of a social game, at camp-fires, or elsewhere. A leader will prepare certain words or phrases, and point to a certain camper, ask him to give offhand the first reaction that may come to him when the word is mentioned. A further illustration is ''Diamond ring.'' The girls would probably answer at once ''Engagement.'' Perhaps a man would say ''Much money!'' Another would say ''Pawnshop,'' or ''South Africa,'' or ''Jewels,'' or ''Robbery''—and so forth. A suggested list is here appended, and interesting reactions may be gotten from any crowd:

Watermelon	Cucumbers
Camels	Corned beef and cabbage
Florida	Moonshine
Street-car	Bald head
Tin can	Tooth ache
Silk hat	Fourth of July
Kodak	Christmas
False teeth	Japan
Shakspere	Silk stockings
Bobbed hair	Old oaken bucket
George Washington	North Pole
Billy-goat	Aunt Jemina

Mounted Wrestling.—A friend of the writer, some years ago, described this game as one he had invented. He had never seen it, or heard of it, and consequently claimed it as original with himself. Subsequent investigation of ancient Egyptian history showed that the game was not only described by an Egyptian writer several thousands of years before Christ, but it was actually pictured in drawings on some of the catacombs of Egypt! Thus one must needs modify his claims to new games.

The wrestler is mounted and seated astride of the shoulders of a somewhat larger and stronger boy, with his legs well locked under the arms of the supporting boy. Two mounted wrestlers are thus ready to contend for supremacy. Most of the work is done by the boys underneath, although they are not allowed to use their own hands or arms in the game. The upper boys do a kind of catch-as-catch-can performance, and each tries to unseat his opponent. The lower boys make feints and turns of all sorts, in order to favor the movements of their "riders," and to give them an advantage. A fall is secured if the upper boy touches the ground in any way. The descent to the ground is usually slow and gradual, and causes much amusement. It has been a popular form of boys' game for many generations.

Camp "Movies."—Many pantomimes have been introduced

into camp-fire programs. These are interesting, especially when some local situation is introduced into the plays. Usually a boy with a good voice reads slowly the description of the situations, and the players go through the actions. A clever group of boys may write their own scenario, and since the lines are read, the performances do not require an excessive amount of practice. However, they should be smoothly done, and not too rapidly. They should always be humorous.

A "Movie in Three Tempos" is illustrated below, given by a few boys in a summer camp. So far as the writer knows, it was original with the boys themselves. The same scenes, words, and movements were repeated three times, the first in "normal tempo," the second in "slow motion," and the third in fast tempo. The "play" was simplicity itself, the chief charm consisting in the three different ways in which it was done. The actors are five: the King of the Cannibal Isles, the Queen, the Princess, a Page, and a Stranger. One by one, they announce themselves, with exaggerated bows. "I am the King of the Cannibal Isles"; "I am the Queen of the Cannibal Isles"; "I am the Princess, the beautiful daughter of the King and Queen of the Cannibal Isles." "I am the Page of the King and Queen and Princess of the Cannibal Isles."

The Page speaks: "Oh, King, there is a stranger without."

The King: "Without what?"

The Page: "Without the gates!"

The King: "Give him the gate, and send him in." (Stranger is led in. Gazes at the players separately and with awe, then looks lovingly at the Princess.)

Stranger: "Oh, King, may I marry the Princess of the Cannibal Isles?"

King: "I should say not! Git out!" (Strikes him over the head with soft stuffed club; Stranger falls; then the King strikes the Queen, the Princess, and the Page, who in turn fall. Finally strikes himself over the head, falls, and moans.)

King: "Woe is me, I am undone." (Curtain.)

This simple performance is next done in very slow tempo, imitating the "slow movies"; finally it is repeated very rapidly, in *accelerando* tempo. A "stage manager" explains the performance, and the differences in speed. Well acted, the little skit is laughable, and certainly amuses the youthful campers, who do not require elaborate productions for their enjoyment.*

* Some excellent suggestions and descriptions of pantomimes are contained in Section Q of the "Handy Loose Leaf System," published by the Church Recreation Service, 510 Wellington Avenue, Chicago.

CHAPTER VII

RECREATIONS FOR FALL AND CHRISTMAS

SOCIAL MIXERS

The object of "mixers" is acquaintanceship and good-fellowship and the cultivation of the social graces and personality of the young people. Therefore marching games, shaking hands, securing autographs, learning the names of strangers and welcoming them, pairing off in couples with frequent changes, and breaking down inhibitions of backwardness and bashfulness are all advisable in social meetings of this sort.

A social program should be varied, and not all in the nature of games; some more serious or instructive part should be added to the evening's entertainment. The purpose of all programs should be to establish a spirit of community social life and neighborliness; and some part of the evening should be devoted to community building and betterment. Hence debates and discussions of common problems are in order, such as health talks and discussions of improvement of school conditions. The recreational features are far more enjoyable and valuable when combined with some worth-while discussion of things which are of general interest to the community, the churches, the schools, or other organizations in which the people of a community are interested. It should not be forgotten that the recreational program of a meeting is merely a part of the general scheme, and not, as a rule, the chief object of a social gathering.

"Mixers" are always interesting and enjoyable, if rightly handled, and all programs of this sort should be carefully planned in advance. In case the meeting is held in a large hall or in church parlors, the following procedure in many cases works well: The leader will occupy a prominent position, such as a platform, or a chair, and by blowing a whistle or otherwise, ask the whole company to gather closely together near the platform. He should welcome the group in appropriate words, and explain the objects of the meeting, and while the company is around him, give them certain "ice-breaking" stunts which it is possible to do without much movement. In a meeting of this sort, it is always advisable to give the easier games first—games in which all may take part without making themselves conspicuous. When the group has "warmed up," and there is a feeling of greater ease and acquaintanceship, more difficult games may be presented.

The Fortune-telling Hands.—With all the group before him, the leader will request that all fold their hands, interlocking their fingers. Then he may ask, "Now, will you look at your thumbs? I think some of you have your right thumbs on top, and some of you your left. Will those who placed their right thumbs on top, please hold up their hands? And those who had their left thumbs on top? (Usually there will be about an equal division.) Now, do you know what that means? If you unconsciously placed your right thumb on top, that means that when you get married, you will be *boss;* and if your left thumb was on top, the Lord help you!"

This usually causes much amusement and laughter. Laughter is a life-saver, and sends the blood tingling to every remotest cell. Commenting on this, the leader now suggests the next step.

Forced Laugh.—Even a laugh of this sort has its values. Perhaps it is necessary sometimes to be able to force ourselves to smile. It may be a poor imitation of genuine laughter, but nevertheless, it is better than no laugh at all! The leader of

this game has a pocketbook, bunch of keys, handkerchief, or similar article, and when he throws it up in the air, every member of the group must laugh as long and loud and hard as possible. When the leader catches the article, every one must be absolutely quiet. This is repeated several times, the bunch of keys being thrown sometimes high, sometimes low. The effect is amusing, and perhaps there will be those who find it difficult to restrain their laughter at the proper time.

Weather-Vane.—While the company is still in a closely packed group, the leader will ask them to demonstrate the points of the compass. If he says "the wind blows north," all must face quickly in that direction; and so any of the eight major points of the compass may be indicated, and quick changes necessary. If a "whirlwind" is mentioned, all must keep turning around until some other point of the compass is called for.

As a variation of the game, the company may be asked to face quickly toward certain geographic localities, and the leader may command "Please face toward New Orleans —New York—San Francisco—Minneapolis—Reno—London" —or any other city or country. The game requires quick thought and action.

Handshaking Games.—It is perfectly feasible while the group is arranged in the method described above to shake hands, when this is suggested by the leader, with everybody one can reach with his right hand; then with the left, and finally with both. This always has an "ice-breaking" effect.

Back to Back.—This game is a good one to be played next. In small groups, it may be played as a tag-game. The players arrange themselves in couples, back to back. One player is "it," and when the leader shouts "Change!" each player must seek a new partner, with whom he stands back to back. In the changing process, the player who is "it" generally manages to find a partner, so that a new one will always be left without a partner. In massed groups, the leader may

simply arrange all the players back to back, and give the commands to change quite frequently, with the proviso that no one may select the same partner for any of the changes. This causes a very lively sort of mixing.

Mixing Marches.—Marching to piano (or other) music is one of the simplest and best forms of introducing mixing results. There are many varieties of formations. If there are two large rooms available, the boys may congregate in one, and the girls in the other. When the music begins, the lines begin to march, and join at a doorway, each boy taking as his marching partner the girl who first presents herself at the doorway. In a single large hall, couples may be formed miscellaneously, and march around the hall, the girls on the right side of the boys. The marching may be done in couples, who at the end of the room meet other couples, when they march in fours, and again in eights, and then divide again into former positions. The marching will have to be directed by several capable leaders. When the group is marching around the room in couples, they are commanded to "Halt!" as the music stops. The leader will then give the command, "About face!" to the boys only; thus the outer circle (the boys) will be facing in one direction, and the inner circle of girls will be facing in another. When the music is resumed, the circles march in opposite directions. When the music stops, or the leader blows a whistle, each player must stop and shake hands with the one who happens to be nearest to him in the other circle. The marching is then continued as before, with frequent pauses in the music, so that there may be many opportunities for meeting different people.

Handshake Circle.—In smaller groups, this game works well. The players stand in circle formation. One player begins by walking around the circle, and shaking hands with every fourth or fifth player; this latter one then goes in the opposite direction, and shakes hands with some other in the group. Whenever one is greeted thus, he immediately starts

in the opposite direction to the one who shook hands with him. When a whistle is blown, all re-form the circle, and the handshaking march continues as before.

Autographs.—Each person will be provided with a card and pencil, and is required to secure as many autographs as possible from the other members of the company. This should be quickly done, and the method is a good one for mixing. In order to select a winner quickly who has secured most signatures, the leader will request each to count the names on his card. Then he may ask, "How many have twenty signatures? Hold up your hands." Then he calls for those who have thirty, or forty, or seventy, or seventy-five signatures. In a few minutes the winner will be discovered, and may be awarded some appropriate prize.

The Knight of the Slipper.—This amusing game is a shoe-race, but the character of it is not announced until all the arrangements are made. The girls are seated in chairs, which are placed in a single line. Behind each chair is placed a "Knight." When this is done, the leader announces that there is another character required in this game, who shall be the "Collector of the Slippers." His duty shall be to take one slipper from the foot of each girl, and carry the collection in his arms to the center of the hall. When the word "Go!" is given, each Knight will rush to the pile of shoes, select the one which belongs (or seems to belong) to his lady, return, replace the slipper, and take his position behind his lady's chair. This done, he holds up his hand, so that the judges may decide upon the winner. Considerable confusion sometimes arises when a "knight" selects the wrong slipper!

The Rising Sons of Elisha.—This mock initiation was furnished by Col. H. C. Noble, of Culver, Indiana. It is suitable for men's meetings, service club meetings, or other occasions, and if cleverly done, proves a great deal of amusement. Bald-headed or partially bald men are the victims. The leader announces that a solemn initiation will be performed, and that

candidates will advance to the front. An assistant will pick these out from the crowd, and the candidates are kept in suspense as to objects or character of the initiation. If the leader can improvise and wear some sort of regalia, in imitation of lodge ceremonies, so much the better. This regalia may consist of a robe, on which are painted representations of combs, brushes, bottles of hair-tonic, and the like.

The "lecture" is given below. An assistant will arrange the candidates in line, having led them solemnly forward. (In administering the oath, all candidates repeat the words, following the leader, who speaks a few words at a time.) The lecture:

My Friends:

There are among us those whose activities have attracted notice. Their energy is to be commended, their zeal is beyond question. They have fought a good fight; and while they have battled in a lost cause, it is deemed that this is a fitting time and place to reward their heroic efforts. They have been declared after due inspection eligible for initiation into the sublime order of the Rising Sons of Elisha. Profane persons have misstyled this order the Pompadour Club, but I assure you that its correct name is the Sublime Order of the Rising Sons of Elisha.

It is customary when the explanation of the origin and aims of this society are being explained by its High Priest for all persons to uncover. I thank you.

This order is founded upon a passage in Scripture: II Kings, 11th chapter, 23d verse, which reads substantially as follows:

"He went from thence unto Bethel, and as he was going up by the way, there came out from the city little children who mocked him, and said unto him, 'Go up, thou baldhead; go up, thou baldhead.'" And it is related further that certain she-bears came out of the bushes and ate the little children up.

Those elected to membership in this order will rise and form in front of me as their names are called by the Acting Secretary. (*Call all bald-headed men up.*)

You will place your left hand upon your head, palm down, thus, your right hand upon your left, and repeat after me the obligation of our order:

"I most solemnly and freely promise that I will never sleep with

my head uncovered, to the East, lest the rising sun, beholding its reflection, should fancy that it faced a rival luminary and retire permanently below the horizon, thus depriving the earth of its beneficent influence, and causing the world's work to stand still to the detriment of all mankind. I further promise that I will faithfully try all hair-restorers, tonics and nostrums whatsoever suggested to me by my friends for the relief of my distressing condition. I furthermore promise that I will recommend to my fellow sufferers all such tonics, restorers, nostrums, and beautifiers which I have used, or which may come to my knowledge and will comfort and commiserate with them upon the inevitable failure which follows their use, and will share with them whatever of value I may gain from sad experience. All this I freely promise under penalty of expulsion from our noble order."

You may remove your right hand, smartly, thus; you may now remove your left hand, thus.

I shall now instruct you in the signs and secret work of the order. There is no grip, because there is nothing left to grip. The token of this order was formerly a brush and comb, but they have become obsolete, and modern Elishans use the wash-rag instead. That the brothers may know each other, there is a sign to this degree. It is made by passing the right hand from the line of the eyebrows to the nape of the neck slowly. The words which accompany this sign are "Going, Going, Gone," spoken slowly and reverentially with emotion. The brothers will give the sign. (*All repeat the words, dramatically.*)

I now declare you to be regularly constituted members of the Sublime Order of the Rising Sons of Elisha. You may join your admiring friends.

Selah.

GAMES FOR THE SCHOOL-ROOM

Some one has said very wisely that "the best pedagogy is to inspire enthusiastic activity." These words are pregnant with truth. Activity of body, we know, is an adjuvant to mental activity, and when it is coupled with enthusiasm and interest, wholesome results are obtained. Bodily gymnastics are necessary for flexibility, grace, and coördination; we may say, also, that mental gymnastics are equally necessary for stimulating mental agility, quickness of thought, vocabulary,

and expression. These qualities are valuable attributes to the individual. Just as physical training is more necessary in youth than at any other period, so mental gymnastics have their most effective place in the program of adolescent education.

Games are of many kinds; some are purposeful, with elaborate rules; in some the rules are lax; some involve a maximum of physical activity; some demand but little muscular effort; some entail concentration with little physical effort; some are for a purely passing entertainment; some are valuable to mind and body alike, others practically worthless. Many games involve complicated team-work and coöperation, others are mostly individualistic. Some are suitable for young children, and others for mature people. From this mass of material, some of which has come to us as a heritage from the ages, we may select groups of games which have a distinct place in the curriculum of the schools, and which just as surely produce educational results as the more formal and usual educational methods. In addition, the use of such purposeful games inspires that "enthusiasm of activity" which is so desirable in school-room work. It is this latter class of games that will be considered in the present discussion. For the most part, they may be classed as quiet games, with a minimum of physical effort.

Games of Vocabulary and Spelling.—For example, we may enumerate certain methods of increasing vocabulary. A knowledge of words is certainly a necessary thing. To have at one's tongue's end a richness of forms of expression is very desirable. Certain games may be used to develop this power of speech, and to increase the rather narrow range of words common to most school-children. A simple experiment may be tried on a class of eighth-grade children, for example. The teacher may ask the group to "describe this day with an adjective beginning with the letter *a*." No one is allowed to use a word which has been mentioned by any other member

of the class. The day is auspicious, awful, agreeable, appealing, attractive, azure, actinic, animating. To-morrow, perhaps, the children may have thought of other words, or may have discovered other appropriate adjectives by reference to a dictionary. They should be encouraged to make additions to the adjectives of the day before. The letter *b* is next used; the day is beautiful, bright, blazing, black, bonny, beneficent, blue, bad, big. Thus the game may be used, bringing in each of the letters of the alphabet.

Many similar games and variations may be tried with educational results. The pupils may be required to name their favorite articles of food. Beginning with *c*, such words suggest themselves as cabbage, carrots, cake, cauliflower, candy, chocolate, cherries, and many others. What articles in the grocery store might be found beginning with *d*? Answers would include doughnuts, dill-pickles, dates, and dairy products. What names of girls begin with the letter *E*? Eva, Ella, Eula, Evangeline, Eunice, and others. The game lends itself to a great variety of questions. Some suggestions follow:

Names of countries and states, beginning with *f*
Noted men, whose last initial is *g*
Wearing apparel, beginning with *h*
Birds, animals, or insects beginning with *i*
Rivers, beginning with *j*
Cities, beginning with *k*
Wild-flowers, beginning with *l*
Trees, beginning with *m*
Articles in drug-stores, with *n;* dry-goods stores, with *p;* hardware stores, with *r*
Give the common surnames beginning with *s;* vegetables, with *t*
Describe a man with undesirable qualities, with an adjective beginning with *v* (vicious, violent, vain, voracious, vituperative, verbose)
What songs, or musical instruments begin with *w*?
Foreign cities or countries with *y*?
How many words of any kind can you think of beginning with *z*?

The questions may be varied in many ways, and are merely

illustrations of tests in quick word-memory and perceptions. Pupils may be tested, for example, on any of the suggested questions and required to use the complete alphabet, one letter after another, in giving their answers. This is particularly valuable in nature study. What names of trees begin with *a?* (Ash, aspen, apple, arbor vitæ) *b?* (Beech, birch, buckeye, box-elder) *c?* (Catalpa, chestnut, cherry, cottonwood, cypress) *f?* (Fir, fringe-tree) *g?* (Gum, ginkgo) *h?* (Hemlock, hawthorn, hickory, holly) *i?* (Ironwood) *j?* (Judas, juniper) *l?* (Laurel, larch, locust, linden) *m?* (Maple, magnolia, mahogany, mulberry) *n?* (Nutmeg) *o?* (Oak, osage, orange) *p?* (Pine, palm, pecan, persimmon, plum) *q?* (Quince, quaking aspen) *r?* (Redwood, redbud, rhododendron) *s?* (Sassafras, spruce, sycamore, sumac) *t?* (Tulip, tamarack) *u?* (Umbrella-tree) *w?* (Walnut, willow, witch-hazel) *y?* (Yew, yellow-wood, yucca).

As a matter of fact, most of the questions suggested above may be answered in this alphabetical fashion. Certainly those may be which include wild-flowers, birds, and geographic names.

Card Alphabet Games.—A convenient method of combining some of the games mentioned above is in the use of cards, about 4×5 inches in size, which contain the separate letters of the alphabet. A question is asked, and then a card is quickly shown. The letter on the card must be used as the initial of the answer to the question. For example, the teacher asks "Give me the name of a large city beginning with this letter"; "A wild-flower beginning with this"; and so on, including trees, birds, and other nature subjects. Geographic questions may be asked, mathematical questions, historical questions, or questions dealing with chemistry or any of the sciences or languages. Indeed, the game may be used in almost any group, and may be made difficult or easy, as the occasion demands.

Spelling games may be played by the use of two sets of

alphabet cards, when there is a sufficient number of players. The sets should be different in color, perhaps one red and the other black. Two sides are formed for competition. There should be twenty-six pupils on a side, each one having a letter of the alphabet. The teacher calls a word, and those who have a letter necessary in spelling the word run quickly forward, arranging themselves in a line, with the cards held in front of them with the letters in proper sequence. The side which can do this most quickly scores a point for that word, when the players resume their positions in their original group. Other words are given, the object of the game being to secure a mild form of physical activity and a pleasurable element of competition, beside a bit of training in orthography. The teacher should arrange a list of words for the game, selecting those which bring in the different letters of the alphabet, and which contain no two letters alike. The following words are suggested as fulfilling these conditions (a great variety of other words are equally appropriate): Family, foxy, zebra, nervous, children, social, lock-step, quickly, education, juicy, womanly, article, urgent, and paint-brush. Incidentally, these words contain all the letters of the alphabet. Many similar lists could be made. The value in the game is in its competition and interests and the quickness of perception and movement required. Also, it may be made an exercise in spelling. The disadvantage consists in the rather large number of players required.

"*Ghosts.*"—This is another game of spelling, which may be used by almost any number of players from two upward. The object of the game is to make use of letters, none of which will complete a word, because of the penalty attached. The first player mentions any letter, the next must add one which might go to make up an English word, but he must be careful that his letter does not finish the word. For example, the first player may give the letter *r*, the second adds *e*, the third *s;* the fourth cannot give *t*, because that would complete the

word *rest,* so he may give *p.* The next gives *i,* the next *t;* the next player would be in difficulties, because if he added an *e,* the word *respite* would be completed. Perhaps he may have no alternative, and so must finish the word, in which case he is a "half ghost." If so, the next player begins another word, and so the game progresses. When a player is compelled to finish a word the second time, he is a "full ghost," and is out of the game. Thus one after another is eliminated, until finally there are only two contestants, one of whom will soon succumb, and the other is declared the winner. The game increases one's ingenuity in the formation of words, and is interesting. No one is allowed to mention any letter which obviously would lead to an impossible word, but must have in mind a legitimate word, which may be completed in the course of the game.

Initials.—In this game of words, the initials of one's own name must be used in making words which are required in framing answers. Varied questions may be asked, each pupil having to use his own initials. For instance, Catherine Ruth Thomas (C. R. T.) may be asked to mention her favorite articles of food. Her answer might be "cabbages, rutabagas, and turnips." This vegetarian answer might be changed to a carnivorous one, if she said "chicken, roast beef, and tuna-fish." If she were asked to name her outstanding virtues, she might say "candor, responsiveness, truthfulness." Her besetting sins could be "cleptomania, rancor and tattling." Has she favorite articles of wearing apparel? To be sure! She pays attention to her "clothes, rings, and tunics." Why was she late at school this morning? "Couldn't remember, teacher." What does she like to drink?" Coffee, Rhine-wine, and tea." Rather stimulating drinks for so young a person! And so the game may include all kinds of questions. The writer recalls that in a summer-school class in community recreation, he called the roll of students, asking them why they

didn't go to church last Sunday morning, and each member had to give his reason by using his own initials, or else be marked absent! It may be imagined that some weird answers were given.

Similes.—Certain similes and old sayings are so familiar to us that almost any child who has a fairly good training in language and vocabulary may supply the missing words to these similes. It is interesting to make the experiment in any group. Most of the answers come immediately. Here are examples:

As poor as a—(church mouse)
As fat as a—(pig)
As brave as a—(lion)
As bright as a—(dollar)
As sly as a—(fox)
As mad as a—(March hare)
As fair as a—(lily)
As rich as—(Crœsus)
As sick as a—(dog)
As green as—(grass)
As stiff as a—(poker)
As light as a—(feather)
As clear as a—(bell)
As clean as a—(whistle)
As brown as a—(berry)
As thin as a—(rail)
As rough as a—(rasp)
As spry as a—(cat)
As proud as a—(peacock)
As weak as a—(rat)
As strong as an—(ox)
As empty as—(air)
As cross as a—(bear)
As soft as—(butter)
As happy as a—(sunflower)
As firm as a—(rock)
As dry as a—(sponge)
As bitter as—(gall)
As blind as a—(bat)
As black as—(your hat)

Synonyms.—A good exercise in the use of words may be had in the game of synonyms, and its value is very considerable in English classes. The pupils are asked to give synonyms for a list of words which have been prepared by the teacher. These words may be written and numbered on a blackboard, or typewritten copies may be distributed to a class. The following list is illustrative of a large number of words which may be used. The first word given in this list is written on the blackboard. Those in parenthesis are given as possible corresponding words:

1. Decoration (adornment)
2. Hurricane (cyclone)
3. Elf (sprite)
4. Debate (argument)
5. Plot (conspiracy)
6. King (monarch)
7. Inexpensive (cheap)
8. Celebrated (famous)
9. Peril (danger)
10. Twilight (dusk)
11. Understanding (comprehension)
12. Falsehood (untruth)
13. Image (idol)
14. Vision (sight)
15. Dress (gown)
16. Procure (obtain)
17. Surmount (overcome)
18. Doctor (physician)
19. Relatives (kinfolks)
20. Ideal (perfect
21. Keen (sharp)
22. Work (toil)
23. Wit (humor)
24. Game (pastime)
25. Jewelry (gems)
26. House (dwelling)

The Presidential Race.—This is a good exercise for classes in history. In addition to some physical action, the pupils are tested on their memory of the presidents of the United States, and the order in which they served their terms. The game may be made competitive by having the pupils divided into two sides, or rows, if seated. The first pupil is given a piece of chalk, and at the starting signal, he must run forward to the blackboard, and write the name of the first president. Then he runs back, gives the chalk to the second pupil, who in turn writes the name of the second president, and so on. In case any pupil is in doubt of the name to write, any of his team-mates who knows the correct name may indicate the fact by holding up his hand. This one is given the chalk, and does his part in the game. Each pupil must number the name of the president as he writes it. Since there are two lines of players, there is the element of competition. The side first writing the correct list of the presidents is declared the winner.

The Game of Months.—Each month of the year has its peculiar festivals, celebrations of birthdays of noted men, out-of-door sports, church and State holidays and similar local or national observances, and agricultural pursuits. The months

may be named in order, and the children required to give as wide a list of answers to these questions as possible.

Geography Games.—A number of games involving geographic subjects may be used to advantage. One of the simplest is to mention a State of the Union and indicate a pupil who is to give the answer. Before the teacher counts ten, the pupil must give the name of some city which is found in that State. Thus the pupils are tested quickly, one after the other, each having an opportunity to make his answer when different States are named. A more difficult game is to require a pupil to draw on a blackboard from memory the outline of a given State, and to indicate roughly the location of its principal cities, rivers, and mountains. A better method is to have each pupil try this test at his desk, and hand in his paper afterward for comparison with the map.

Another geographic game requires that the pupils indicate the points of the compass. What part of the room is north, east, south, west? When this is fixed in the mind of each, the pupils are asked to stand and to face quickly toward Chicago, St. Paul, Atlanta, Denver, Winnipeg, Santa Fé, New York, Detroit, Boston, New Orleans, San Francisco, or London. When these names are called rapidly, there is considerable muscular movement demanded, as well as rapid thinking.

A good game of geographic names may be played when the teacher begins by giving the name of a city, country, or river. When this is done, a pupil is required to give a geographic name the first letter of which is the same as the last letter of the word given by the teacher. For example, the teacher may mention Boston, which ends with the letter *n*. The pupil must give a word beginning with *N*, and may mention Newark. The next must give a word beginning with *K* (the last letter of *Newark*), and so the game progresses. No geographic name may be given twice during the progress of the game.

Geographic Traveling.—This is a game of words, and tests one's wits to select those suiting the requirements. The teacher explains that she will mention geographic words alphabetically. Beginning with *A,* she selects Atlanta. "Now if you went to Atlanta, what would you do?" First, the direction of Atlanta must be pointed out. In answer to the question "What would you do?" the pupil must use two words in his answer, both beginning with *a.* For example, the answer might be given "If I went to Atlanta, I would *act awkwardly.*" "If you went to Boston, what would you do?" *"Bake Beans!"* (Black boots, Behave beautifully, etc.) Chicago? Cut capers, Close contracts, Conserve coins. Detroit? Drive Dodges, Deliver doughnuts. Evansville? Eat eggs, Elevate everybody. France? Fry fish. Fumigate Frenchmen. Thus the game may continue with more or less success throughout the whole range of the alphabet.

An interesting variation of the traveling game is to require each pupil to write in a given time all the methods of traveling of which he can think. The writer has had fifty different modes of travel given by a class in five minutes. The answers included train, taxi, two feet, scooter, airplane, canoe, subway, wheelbarrow, boat, tricycle, submarine, street-car, stilts, skis, jinrikisha, snow-shoes, camel, elephant, mule, elevator, and sleigh, beside many more common methods.

Arithmetic Games.—One of the simplest games in arithmetic is played in the form of a relay. Two or more rows of pupils at their desks may take part in the relay, provided they have easy access to the aisles, up and down which they must run. The pupils on the front seats provide themselves with pieces of chalk. At the starting signal, those at the heads of the lines run to the blackboard and write any number from 1 to 9; or columns of two figures each may be used. This done, they run back, give the chalk to the second in line, and take their original seats. The second pupil runs to the board, and places another number under the first. Thus the game is

continued until all have written numbers, except the last in line, who must add them correctly, and get back to his seat. Here again is an element of competition.

A more elaborate game is played with cards, about 4x5 inches in size. On these cards are printed separately the digits, from 1 to 0. It is better to have two sets of digits in each group, because there is often necessity for two similar numbers. Five other cards are needed, having respectively the signs for addition (+), subtraction (−), multiplication (×), division (÷), and equality (=). The pupils are arranged in rows, as in the previous game. The teacher calls out a certain number, for example, 19. The children having the cards 1 and 9 take their places in proper order, the cards held in front, so as to be visible. Then the teacher may say "Plus 26." The child holding the plus card runs into position, as do those holding the 2 and 6. What is the sum of these two numbers? The sign of equality must be placed in position, and the pupils, without further suggestion, must arrange in proper order the numbers which represent the sums, in this instance 4 and 5 (19+26=45).

These are examples of arithmetical problems which the teacher may call: 108÷4=27; 14×7=98; 103−78=25. The advantages of the game lie in the fact that each pupil in the contesting lines must solve the problem for himself, and without help or suggestion from his team-mates. If he holds a figure necessary in the solution of the problem, he must respond quickly to the situation, and do his part in the game. Thus mental alertness is stimulated, and the game has good possibilities. It may be made quite difficult, if the teacher uses sufficiently large numbers of digits in the problems which she dictates.

While the games mentioned in this discussion are especially good in the school-room, they may be played to advantage by groups other than school-children, and many of the suggested activities may be used in social groups of various kinds.

The forms of game here given are valuable in breaking the monotony of everyday school-room experiences, and may well be used occasionally because of their educational and recreational values. They should never be used so frequently nor to such excess that the pupils grow tired of them.

HARVEST-HOME

The harvesting of crops, and the thankfulness attendant upon the in-gathering of farm products have long been causes for celebration and festivities on the part of the rural inhabitants of many countries. In England the custom was spoken of as "Harvest-Home" or the "Feast of Ingathering." A feeling of thankful joy was evident in these celebrations; the masters were accustomed to bestow friendly gifts on their laborers, and the toiling servants rejoice with the masters over the successful crops.

One of the forms of celebration in early England consisted of the bringing home of the "Hock-Cart," on which were placed the last load of sheaves of grain, and other produce of the fields. The sheaves were fashioned in the resemblance of a lady, with gay dressings—presumably a representation of the goddess Ceres. Preceding the cart was a group of musicians with pipe and tabor, while the reapers tripped and danced behind, singing and shouting in honor of the last load of grain to be gathered in. One of their songs was sung to these words:

"Harvest home, harvest home,
We have plowed, we have sowed,
We have reaped, we have mowed;
We have brought home every load—
Hip! Hip! Hip! Harvest Home!"

We are also told of the reapers who carried hand-bells with them, on the last load, joyously ringing their bells and singing

"The boughs do shake, and the bells do ring,
So merrily comes our harvest in.
Our harvest in, Our harvest in,
So merrily comes our harvest."

Troops of village children joined the procession, in hopes of some small present from the master, which was generally distributed to each. Sometimes, instead of the dressed-up bundle of grain, a pretty girl was selected to take the part of the Harvest-Queen. She was crowned with flowers and other decorations.

"Home came the jovial Hockey load
Last of the whole year's crop,
And Grace, among the green boughs, rode
Right plump upon the top.
This way and that the wagon reeled
And never queen rode higher;
Her cheeks were coloured in the field
And ours before the fire."

Chambers tells us that:

"Under all the rustic jocosities of the occasion, there seemed a basis of pagan custom, but it was such as included a Christian sympathy. Indeed the Harvest Home of old England was obviously and beyond question a piece of natural religion, an ebullition of jocund gratitude to the divine source of all earthly blessings."

In Scotland, on harvest-home day, it was the custom for the reapers to engage in contests of speed in reaping the last row of grain. In this contest, however, some wisps of grain were purposely left, laid down flat, and covered over. When the reaping was finished, the prettiest girls were selected and ran into the fields, hunting for these concealed bunches of grain. When they were found, the girls wrapped them together and fashioned them into likenesses of dolls. Such a doll was called a "Corn Baby." The most successful lass was

brought home in triumph, and declared the Harvest-Queen. The winning "Doll Baby" was set up in the farmer's house, amid feasting, music, and great jollity. A good illustration of one of these occasions may be found on page 378 of volume II in Chambers's *Book of Days.*

The gathering of apples, and cider-making and drinking, were other forms of activity at harvest-home time. Hop-gathering also formed a part of the festivities, and the making of jams and jellies, which kept the housewives busy for many days, but always with the work there was evidence of celebration and feasting, with music and dancing.

Since Thanksgiving in the United States serves as the equivalent of harvest-home, the games appropriate to this occasion are described under that title.

THANKSGIVING

The celebration of days of thanksgiving has a long history. Days set apart for special thanksgiving to the Lord were known to the Israelities, and are mentioned throughout the Bible. They were not uncommon in England before the Reformation, and among Protestants afterward.

It seems that the first celebration of Thanksgiving held in North America was conducted by an English minister named Wolfall, in the year 1578, on the shores of New England. This gentleman had accompanied an expedition which brought over some English colonists, and preached a special sermon in which he urged all his hearers to observe the day in thanksgiving and in prayer for "God's miraculous deliverance in those dangerous places." A similar observance was held in the Popham colony, on the coast of Maine, in 1607. The real origin of Thanksgiving Day, however, seems attributable to Governor Bradford, the first governor of Massachusetts Colony. In gratitude for the plenteous harvest of 1621, following

upon a period of great depression, he proclaimed a day of thanksgiving to be observed on December 13th of that year. In practical furtherance of his proclamation, he sent out four men in search of game. The sportsmen were very successful in their Thanksgiving hunt, and returned with large numbers of wild-fowl, especially turkeys, which, we are told, were sufficient to meet the needs of the little colony for a week. Then the thrifty housewives vied with each other in the preparation of such delicacies as the fruits of their gardens allowed. On the first Thanksgiving Day, a salute was fired at dawn from a small cannon on a nearby hilltop, which was the signal for the starting of a procession to the meeting-house, where appropriate services were held. We are told that Governor Bradford brought up the rear. While each family was celebrating its bounteous dinner, an Indian shout was heard, and King Massasoit, followed by nearly a hundred friendly Indians, suddenly appeared, bearing venison meat, and other contributions to the Thanksgiving feast. Thus unexpectedly, there came about an additional cause for Thanksgiving—the friendship of Massasoit's group of Indians. We are told that the Thanksgiving Day lengthened itself to three days, with feasting, the singing of psalms and hymns, and the dances of the Indians, as well as other sports and pastimes which characterized the recreations of middle-class English people in those times at home.

Thus the Thanksgiving celebrations grew in New England, sometimes being observed twice a year. Beginning with 1684, the festival became a formal and annual one in Massachusetts, and the custom was soon adopted by the other New England colonies. The Puritans made their influence felt, advising the discontinuance of such "superstitious meats" as beef and the boar's head, and also of plum pudding and mince pie, since they were the "Christmas relics of Popish mummery." Rather, they encouraged the use of essentially American

dishes of Indian pudding, pumpkin pie, and the native meats, wild turkey and venison.

Thus Thanksgiving days continued during colonial times and the Revolutionary War. Washington issued a proclamation for a general Thanksgiving by the Continental Army on Thursday, December 18, 1777. Again in 1789 it was voted by Congress that the President be requested to recommend "a day of Thanksgiving and prayer in acknowledgment of the many signal favors of Almighty God, and especially his affording them an opportunity of establishing a Constitution of Government for their safety and happiness."

Following Washington, most of the presidents have issued proclamations on special occasions, but usually it has been left to the governors of the States to determine the date for Thanksgiving. Later, the last Thursday in November was designated by the president as the day.

The president's proclamation only recommends that the people, ceasing from their ordinary occupations, observe the day with proper ceremony.

Thanksgiving Party Games.—Games of all sorts may be played at Thanksgiving parties, both of an active and more quiet character. The celebration usually centers around the dinner, which as a rule is mostly a home and family affair. The reunion of members of families and friends at this function is sufficient in itself, in most cases, for pleasant social and neighborly experiences. Larger and more miscellaneous gatherings may well take place in the evening; if a large hall or church parlor is used, the familiar active games should play a part. A few of the best of these will be mentioned, notwithstanding the fact that they are old, and perhaps well known to most groups.

Co-ed Tag.—This game is a variation of "three deep," which has been a favorite gymnasium game for ages. "Co-ed tag," however, is somewhat easier to learn, because in the

tagging there is always a boy after a girl, or vice versa.

Eight or ten couples arrange themselves in a circle, the couples standing arm in arm, about six or eight feet apart. They must be careful to see that this distance is maintained throughout the game. In addition to the couples in the circle, there is one boy who is "it," and a girl who is being chased. She is given a little start, when the boy runs after her, around the circle, trying to tag her before she gets "safe." This she may do at any time, by locking arms with any boy in the group. As soon as she does this, the other girl (who has the other arm of the boy) must run at once, because she herself is now the object of pursuit. The game is played best when there are frequent changes—the runner must not try to run too long. If the boy who is "it" tags the girl who is running, the position reverses itself; now the girl is after the boy. He likewise may save himself by locking arms with any girl in the group. This displaces the other man, who must now try to escape being tagged. Thus the game progresses, and as the changes are very frequent, each player has to be very observant, because at any moment he may have to forsake the partner with whom he has been quietly standing, and flee to another point (and partner) for safety. When the rules are thoroughly understood, the game is a very lively and enjoyable one. It is surely a good "mixer" for the boys and girls. The players must be careful to keep their arms locked, and to rearrange themselves from time to time, so that there is plenty of room between the couples for a player to find refuge when he is being chased.

Reasons for Thanksgiving.—This quiet game may well follow one of the active ones. Slips of paper and pencils are furnished each guest, who is required to take each letter of the word *Thanksgiving* and write his reasons for thankfulness, using the separate letters of the word as beginnings of the others. Following are illustrations:

Truth	Turkey
Health	Hash
Attractiveness	Apple Pie
Naturalness	Nuts
Knowledge	Kind friends
Sanity	Sardines
Grace	Garden-truck
Intelligence	Ice-cream
Veracity	*Vin rouge*
Industry	"Ivory" soap
Neatness	Nourishment
Generosity	Groceries

A serious-minded lady wrote the first list, a more carnally minded man the second. A third sample, taken from a list actually played, is illustrated as a still different line of thought:

To-day	(and To-morrow)
Handclasps	(and Hilarity)
Ambition	(and Accomplishment)
Neighbors	(and Nobility)
Kindness	(and Kindred)
Serenity	(and Suavity)
Generosity	(and Graciousness)
Individuality	(and Indefatigability)
Vivacity	(and Valor)
Improvement	(and Immortality)
Nieces	(and Nephews)
Gentleman	(and Gentlewomen)

The slips should be collected at the end of the game and read aloud as recorded evidence of thanksgiving on the part of the contented guests.

Favorite Pastimes.—Some originality is required to represent one's favorite pastime by means of gestures and movements which are not too obvious. This is the object of this game. Each player is asked to demonstrate his favorite diversion; the rest of the company must guess its character, pref-

erably by writing down their guesses as each player performs. Thus the game is made competitive. The pastimes given may be many; among them may be mentioned automobiling, gardening, tennis and other athletic games, fishing, hunting, photography, nature study, astronomy, reading, writing, going to the "movies," skating, swimming, football, dancing, eating, listening to the radio, going to concerts, resting, and many others.

Poses.—This game requires a bit of acting on the part of the players. The leader will explain that he has a list of suggestions for poses, which he will read one by one; when each is read, all the members of the group will stand around the room and try as best they may to assume an attitude suggested by the particular circumstance indicated. The poses thus assumed will doubtless be of great variety, and should be held for a few seconds, in order that all may have a chance to observe the various positions taken by the other players.

As illustrations, the following circumstances and conditions may serve for the poses:

Girl trying on new hat in front of mirror
"The enemy is approaching!"
Saying good-by to your best friend
Young lady opens a box of candy, and out jumps a mouse
An orchestra playing
"'Twas the night before Christmas"
Paul Revere's ride
"Curfew shall not ring tonight"
A busy traffic cop
Grandmother combing her hair
He took up golf
Making a Fourth of July speech
The dentist has just extracted a tooth
Co-ed at a football game
Fat lady learning to swim
"Show me the way to go home"
Mama's little angel child reciting poetry
An inebriated man conversing with a lamp-post

My first public speech
Old maid at a dance, when a prospective partner approaches her
Girl missing a train
Making up for theatricals
Rheumatism
Shooting craps
Man at a baseball game
Stenographer typing and chewing gum
Small boy having smoked his first cigar
Taking a picture
Hiram' first visit to the big city
Crossing a muddy street
Girl caught in the rain, with new coat and hat on
When you awake in the morning, you find you have only five minutes to catch a train

Usually in this game, the leader will announce the nature of the pose which he desires, count five, and say "Pose!" The pose is held for about five seconds, before another is given. If movement of any sort is required in the game, it may be allowed, as well as a noise or exclamation of any sort, but in the final position the players should be stationary.

Shifting Seats.—This is an old game and is sometimes called "cover stool," or "ocean wave," but it is so lively and full of action that mention should be made of it here. Chairs are arranged in a circle; preferably the chairs should be alike, although not necessarily so. They must be placed very close together. Each chair is occupied by a player. The leader (outside of the circle) directs one player to vacate his chair and stand in the center. This leaves, of course, a vacant chair. When the leader calls out loudly "Shift to the right!" the player sitting on the left of the vacant chair takes it quickly, thus shifting his seat to the right. Each player thus shifts over to the right when he finds a vacant chair in that direction. No player may move unless there is a vacant chair on his right; so the changes occur very rapidly. In the meantime, the player who is standing in the center tries to secure an empty chair, which is not always an easy task. The leader

calls, "Shift left!" the direction suddenly changes, and the empty chair which happens to be at the left of a player must be taken. It is during the calls for reversal of "shift" that the person in the center is most likely to secure an empty chair, since usually there are some who pause too long in making the shift. If the chair is secured by the center player, that one who failed to shift becomes "it," and thus the game progresses. The calls to reverse direction should be made rather frequently.

Chinese Game.—This odd game was suggested by a young Chinese woman in one of the writer's classes. Players are arranged in a circle. The game is started by one player who puts both hands over his ears. When he does this, the player to his right must put his left hand on his left ear, while the player to the left places his right hand on his right ear. (The ear next to the center player alone is covered.) The center player suddenly takes both his hands from his ears, and points to some other player in the circle, who must immediately repeat the movement of both hands to ears, the two players on his right and left assuming the positions described above. The changes are made rapidly, and close attention is required in order that one may take his part when occasion arises. The amusement is hearty when the players make mistakes in their indecision as to which ear to cover.

State Directory.—In this guessing game, the common abbreviations for the States of the Union are used in answer to the questions. For example:

Which is the cleanest State? (Wash.)
The most religious? (Mass.)
The egotistic State? (Me.)
Which State would Noah prefer? (Ark.)
Which is a physician? (Md.)
Which seems in poor health? (Ill.)
The exclamatory State? (O.)
Which has a musical note? (La.)
Which is a parent? (Pa.)

Which cuts long grass? (Mo.)
Which studies carefully? (Conn.)
The decimal State? (Tenn.)
Which has most metal? (Ore.)
The happiest? (Ga.)
Which do criminals inhabit? (Penn.)
Ex-President Coolidge's State? (Cal.)
The officer's State? (Col.)
The Mohammedan State? (Ala.)
Which is a young lady? (Miss.)
Which is a girl's nickname? (Minn.)
Which has gotten up? (Ariz.)

Letters Equal to Words.—What letter is an organ of the body? (I) Which is a beverage? (T) A bird? (J) A vegetable? (P) An insect? (B) A clue? (Q) Part of a house? (L) A large body of water? (C) A sheep? (U) A slang exclamation? (G) A verb of debt? (O)

The combination of what *two* letters means containing nothing? (MT) Poorly dressed? (CD) The condition of the winter pavement? (IC) A county in England, and an automobile? (SX) Too much? (XS) A creeping vine? (IV) A verb meaning to rot? (DK) Girl's names? (LC, KT, LR, FE, SE) Boys' names? (AB, PT, NS, LX) A written composition? (SA) Summer dress-goods? (PK) To surpass others? (XL) Resembling jealousy? (NV) An Indian's house? (TP)

What *three* letters, when pronounced, mean a funeral song? (LEG) Which mean an unfriendly person? (NME) Which mean an image? (FEG)

The Blind Man's Thirst.—Two players are blindfolded and sit opposite each other, close together. Each has a cup half full of water, and a spoon. One tries to quench the thirst of the other by giving water in the spoon to his comrade. Perhaps both players would be safer if they have large napkins or towels around their necks!

Feeding Molasses.—This is a similar game, but more serious. The two blindfolded players are furnished bowls in

which there are a few ounces of molasses, and big spoons. Each tries to feed the molasses to the other as rapidly as possible, and there should be coöperation between the two as to giving and taking. Ample protection against mishaps should be provided. The game is best played on a picnic, when the contestants are dressed in bathing suits. A swim after the performance is usually in order!

The Confusing Square.—This is a quiet game which may be played at a table. A small mirror is necessary, and a piece of paper and pencil. The requirement is that one draw a square while looking in the mirror, placed so that the space on the paper is visible in the mirror. One must not look at his pencil and paper, but at the reflection in the mirror. The drawing of the square is not very difficult, but there is a further requirement that diagonals be drawn. This is often very confusing and difficult, since the reflection is not only upside down, but also reversed. The harder one tries, sometimes the less he succeeds.

HALLOWE'EN

The evening of October 31 is designated as the eve of vigil of All Hallows, or the festival of All Saints, which falls on the 1st of November. It is associated in the popular imagination with the prevalence of supernatural influences, and is clearly a relic of pagan times. In the north of England, Hallowe'en is known as "Nutcrack night." In Scotland, the ceremonies of the eve were regarded in a highly superstitious light, and Burns's "Hallowe'en" gives a humorous and imaginative presentation of the ceremonies practised in Scottish rural districts in his day. The principal object of curiosity seems to be the selection of a partner in life. Popular fancy ascribed to children born on Hallowe'en the faculty of perceiving and holding converse with supernatural beings.

The celebration long antedates Christianity. The two chief characteristics of ancient Hallowe'en were the lighting of

bonfires and the belief that of all nights in the year this was the one on which ghosts, goblins, and witches were most likely to wander abroad. On about the 1st of November the druids held their great annual festival and lighted fires in honor of the Sun-God in thanksgiving for the harvest. It was the belief of the druids that on the eve of the festival Saman, lord of death, called together the wicked souls that within the past twelve months had been condemned to inhabit the bodies of animals.

Some characteristics of certain Roman festivals were grafted upon the old Scotch and English celebrations. Thus the custom originated of using nuts, apples, and other fruits in the ceremonies. The roasting of nuts and the sport known as "apple ducking"—attempting to seize with the teeth an apple floating in water—were once the universal custom of the young folk in medieval England on the 31st of October.

Brand in his *Popular Antiquities* says:

"It is a custom in Ireland when the young women would know if their lovers are faithful to put three nuts on the bars of the grate, naming the nuts after the lovers. If a nut cracks or jumps, the lover will prove unfaithful, if it begins to blaze or burn, he has a regard for the person making the trial. If the nuts named after the girl and her lover burn together, they will be married."

Chambers, in his *Book of Days,* says:

"As to apples, there is an old custom perhaps still observed on this merry night of hanging up a stick horizontally by a string from the ceiling, and putting a candle on the one end, and an apple on the other. The stick being made to twirl rapidly, the "merry makers" in succession leap up and snatch the apple with their teeth (no use of the hands being allowed), but it very frequently happens that the candle comes round before they are aware, and scorches them in the face, or anoints them with grease. The disappointments and misadventures occasion, of course, an abundance of laughter. But the grand sport with apples on Hallowe'en is to set them afloat in a tub of water, into which the juveniles, by turns, duck their heads

with the view of catching an apple. The apples provided with stems are generally caught first, and then comes the tug of war to win those which possess no such appendages. Some competitors will deftly suck up the apple, if a small one, into their mouths."

Another old custom in Scotland consisted of fortune-telling with stalks of kale—a plant somewhat like the cabbage. The young people just before Hallowe'en would go out into the garden blindfolded or at night and pull up a stalk of kale—the first with which their hands came into contact. This stalk they inspected when they returned to the fireside. According to whether the stalk was big or little, crooked or straight, the result was an indication of the qualities of the future husband or wife. If much earth stuck to the roots of the vegetable, it was a sign of wealth; the taste of the stalk prophesied the character of the future mate—whether sour, sweet, or bitter.

Another ceremony practised at Hallowe'en was called the "Three Dishes." Three bowls were placed on a table, one filled with clear water, one with water stained or muddy, the other dish empty. The fortune of the individual was told by blindfolding him, and having him place his fingers in one of the dishes. If the water in the dish was clear, it foretold marriage to a pure and bright maiden; if the soiled water was touched, the marriage would be to a widow; and the empty dish foretold a life of "single blessedness." The position of the dishes was changed after each player had made his trial.

Another curious and weird custom was practised by the maidens, who ate an apple before a mirror, in a dim light. The future husband's reflection was supposed to appear in the mirror over her right shoulder. Combined with this, there were said to be many practical jokes by young men who made it a point to have their own images reflected in the mirror, if the young lady in question seemed a desirable partner!

Girls also made a trial of the fidelity of their swains by

sticking a fresh and moist apple-seed on each cheek. They were named after possible lovers, and if a seed soon fell from the cheek, it was an evidence of unfaithfulness on the part of the lover. Thus this old English rime;

"This pippin shall another tryal make;
See from the core two kernels brown I take;
This on my cheek for Lobberkin is worn,
And Bobby Clod on 'tother side is borne;
But Bobby Clod soon drops upon the ground
A certain token that his love's unsound;
While Lubberkin sticks firmly to the last;
Oh, were his lips to mine but joined so fast!"

The custom of lighting Hallowe'en fires survived until within recent years in the highlands of Scotland and Wales. In the dying embers it was usual to place as many small stones as there were persons around, and next morning a search was made. If any of the pebbles were displaced, it was regarded as certain that the person represented would die within the twelve months.

The harvest festivals of old, and the "Saint's Day" seem to have been celebrated simultaneously. Hence our present-day customs of combining the colors yellow and black, as appropriate for Hallowe'en. The yellow represents the golden harvest and the ripened fruit and vegetables. Pumpkins are universally in use as Hallowe'en decorations, because of their color and significance of ripened products of the harvest field. Black is significant of mystery and magic.

Hallowe'en Parties.—For centuries young people have celebrated the evening of October 31st as a time of merriment, games, and pranks; and social gatherings have been in vogue for ages, with the customary "bobbing for apples," fortune-telling, and ghost-stories, with witches and black cats in the background of imagination. The season suggests the gathering and storing of fruits and nuts. Apple-parings have

been carefully removed and tossed over the left shoulders of countless generations of young women, with the hope of ascertaining the initial letter of the name of a possible future husband. Thus runs an English rime of the sixteenth century, concerning apple-parings:

> "I pare this pippin round and round again
> My shepherd's name to flourish on the plain;
> I fling the unbroken paring o'er my head,
> Upon the grass a perfect L is read."

Guests have been greeted by a chilling handshake from a kid or rubber glove, filled with cracked ice in many parties at Hallowe'en time. Weird witches in appropriate costume have told "spooky" fortunes to lads and lassies for many generations; guests have been led, sometimes blindfolded, through devious cellar-ways and underground passages, with surprises of all sorts meeting them at every turn. The traditional "donkey's tail" game has been varied by substituting the representation of a large black cat drawn on a sheet or large piece of paper, the blindfolded player pinning the missing tail to what he supposes is the proper place. The old game of "bobbing for apples" has been varied by tying the apples by their stems and suspending them from a doorway, a boy on one side and a girl on the other trying in turn to fasten their teeth in the elusive swinging fruit—not always a hygienic custom, but at least devoid of the embarrassment of plunging one's face or head in a tub of cold water. An old English variation of the "bobbing" game played by boys and girls was to make use of table-forks to spear the apples. The forks were held four or five feet above the floating apples, the object being to drop the forks so accurately as to spear the apple. Players were given three trials apiece. If successful, a boy was allowed to kiss any of the girls as many times as there were apples speared. The girl, however, could subtract from the number of kisses the number of apples which

she herself might have speared in three trials. If her swain speared two apples in the contest, and she was equally successful, the contest was a tie, and all privileges were withdrawn!

It is said that on certain occasions, the girls were purposely very poor performers. This game was generally played by two contestants, a boy against a girl. As many couples could participate as was necessary.

A similar contest was held by using small bows and arrows. The apples were red, yellow, and greenish. If one shot his arrow into a red apple, it was a sign of success in his love-affairs; if into a yellow apple, a sign of great wealth; but if a green apple was shot, it was a sign of his stupidity and lack of success in his love-affairs.

These old games are all good, and subject to many variations. The writer recently saw a group of Scouts change the apple-bobbing ceremony to one of distinct financial gain. Small coins, of various denominations, were thrown into a tub of water, and each performer had the opportunity of plunging his head once into the tub. Any coin that he succeeded in grasping with his lips or teeth became his personal property. Needless to say, appropriate costume and proper protection for the parlor rug are both necessities! The wise and mercenary performer will perhaps attempt to locate the coin of greatest value before making his desperate effort at salvage.

Invitations to the Hallowe'en party assume sometimes poetic, or at least fantastic construction. Yellow and black paper may be used with assurance that the colors are historically correct. Ghosts and witches and broomsticks may be incorporated, if the host possesses an artistic ability, or may be procured commercially with numerous bits of Hallowe'en paraphernalia of all sorts, in which the time-honored pumpkin plays an important part.

Preparations for the Party-Games.—Invitations to these

parties should be gotten up in some bizarre or fantastic form. Orange envelopes or paper would be appropriate. Cheap forms of colored paper might be used, the edges scorched for unusual effects. The wording may well be in the form of jingles. Here are samples:

"The wind may howl next [Thursday] night,
But you must come to our party;
Ghosts and goblins on left and right,
But you'll have a welcome hearty.
Witches and broomsticks, and pumpkins fair
There may be sights you never have seen;
Take care, my friend, that you be there;
For this'll be Hallowe'en."

The decorations for the party, whether in home or hall, should carry out the symbolism of the occasion. Pumpkins, corn-stalks, yellow lights in lanterns, witches, ghosts, black cats, bats, and other weird paraphernalia should be appropriately displayed. Guests may be conducted by a person in ghostly apparel to the room in which wraps are left. They are afterward welcomed by another ghost or two, who extend gloved hands, packed with ice or wet meal.

Some appropriate games for Hallowe'en may be listed here. First, perhaps, a play on the word itself—How many English words may be spelled with the letters in *Hallowe'en*? The guests may, at some quiet moment in the program, be furnished with pencils and paper for this exercise. After a given time (not longer than five minutes), the papers are collected, and a suitable prize is awarded to the winner. Thirty or more words may easily be formed in this manner.

Hallowe'en Telegrams.—After this test, telegrams may be written, the initial letter of each word corresponding in order to the letters in *Hallowe'en*. For example:

Hurry And Let Lucy Out. Wednesday Evening Ends Now.
Harriet Always Lazy. Let Old Woman Eat English Nuts.

How Are Ladies Looking Out Windows, Every Evening Now?
Have All Ladies Look Over Widowers Energetically. Especially Notice.

Guessing Contest.—A good introduction to the evening's program is a series of guessing games, appropriate to Hallowe'en. On a table may be placed several characteristic articles, such as a large pumpkin, an ear of yellow corn, an apple, a bowl of nuts, and a small whisk-broom. Each guest must record his guesses as to how much the pumpkin weighs; its circumference; the number of seeds in the apple; the number of grains on the ear of corn; the number of nuts in the dish; and the number of straws in the broom. This gives each one some definite task to engage in, and serves as an "ice-breaker."

A Progressive Ghost-Story.—The guests should be seated in a circle on the floor, with the lights in the room very dim, or even extinguished entirely. The leader is equipped with a flash-light, over which has been wrapped a light green paper covering. He begins as weird and horrible a ghost-story as possible, and at a certain point, he flashes the light into the face of some person who must continue with the story as best he may. When the light is flashed into another guest's face, that one must proceed with an improvised continuation of the story; and so on until a satisfactory ending is reached. No one may refuse to continue the story when he is "in the limelight"; but a tactful leader will change the position of his flash-light to suit the circumstances and usually, a clever player should be selected to put the final touches on the story. This is always an amusing game, and often wanders along in ridiculous and often disconnected fashion. Each player must, of course, follow closely the thread of the story, so as to be prepared to take it up at any time.

Coöperative Entertainment.—The players, still seated in a circle, but with the lights turned on, may take part in a "Coöperative Entertainment." For this part of the program,

previous preparation must have been made. It would be better to forewarn the guests as to the part they must take, unless they are unusually clever and versatile, in which case the parts taken by the players may be extemporaneous. The hostess should pass to the guests little cards, each containing one of the following little verses, suggested by a student in one of the writer's classes. Each person must respond to the suggestion contained in the slips.

1. Though riddles do our minds distress,
   We'd like two good ones now to guess.
2. We'd like to hear you tell to-day
   Some funny things that children say.
3. Describe some woman in the town,
   Her nose and hair, her dress and gown;
   But do not give us her address,
   Nor tell her name, and we will guess.
4. We'd like a story full of fun;
   You're gifted, [Lyman], tell us one.
5. Misery likes company, they say,
   We'd like to hear you tell to-day,
   (Don't hesitate, but now begin)
   Of the worst scrape you e'er were in.
6. Your talent gives us much delight,
   We wish that you would please recite.
7. Your part in this program to help us along,
   Will give us much pleasure, please sing us a song.
8. If music hath charms, we wish that to-day,
   You'd prove it, and something quite charming would play.
9. Tell some joke on yourself, your wife or your friend,
   But we hope that you'll have it pleasantly end.
10. Describe some trip you've taken far,
    To Mexico, Europe, or Zanzibar.
11. Give a tale of old time when settlers were few,
    Of what they had then, and what they did do.
12. Describe some famous picture,
    Whether dark or fair
    Please tell us all about it,
    And the artist rare.
13. Without a bit of gossip sweet,

This program would not be complete.
Be sure that while the seasons roll,
This crowd will never tell a soul.

A Fortune-telling Suggestion.*—A suggestion for fortune-telling is here given, as appropriate for place-cards at Hallowe'en entertainments. These cards, decorated with appropriate seasonal symbols, may be placed at the guests' plates, and should be read aloud when the people are seated:

"You have a bright future ahead of you—in the electric light business.

"Much is in store for you; any store, if you have the price.

"Your taking ways are bringing you into notice. Your friends hide their umbrellas.

"You are bound to shine in society—use Ivory Soap.

"You will reach the top of the ladder—if you take up house painting.

"You will rise rapidly—eat yeast.

"Your fortune is plainly in sight—your face is your fortune.

"You will find the world cold—next winter.

"You will pursue literature—keeping after the person who borrowed your pet book.

"You could be successful in the railway business—always take a car when you need one.

"You might make a success in the hotel business—you can board a train.

"Your rise will be rapid; marry an aviator.

"You will be a successful antique collector; an elderly millionaire has his eyes on you."

A "Talking Movie" Story.—This rather silly game requires a good many weird and wild movie actors, who illustrate the characters in the story by sounds as appropriate as their ingenuity permits. The characters are assigned to different members of the group, who must imitate the different noises whenever their names are mentioned in the story. The leader

* *Games and Fun for Everyone* (Eldridge Entertainment House, Franklin, Ohio).

of the game should read the story slowly, and each actor should for a very short time make his plaintive or ferocious imitation of the noise assigned to him. Several parts may be undertaken by one player, if the size of the group is less than the number of characters. Since the performance does not require preliminary practice, it may be given spontaneously in any social gathering.

Following are the characters that may be used:

Old black cat	Airplane
Large mosquito	Yellow canary-bird
Railroad-train	Blue-jay
Policeman	Timid young lamb
Bass-drum	Old yellow dog
Big automobile	Frightened young maiden
Radio soprano	Indian chief
Bass singer	Roaring lion
Small tin flute	Big red rooster
Big black snake	Heavy villain
Old gray donkey	Beautiful wax doll
Wind	Big black crow
Thunder	Big hoot-owl

The End (When this is mentioned, every player must make his own noise simultaneously with all the rest)

The Story.—This story, shown on the screen to-night by the Awfulphone Company, is presented for the first and probably the last time, without charge; it is therefore an unusual proceeding, and deals with men, women, song, and animals, human and otherwise.

The scene opens in the Wild West, in a strange country. An *Indian chief* is found in the neighborhood of a depot in the desert, with an *Old yellow dog,* patiently waiting for the coming of the *Railroad-train.* It is the cold gray dawn, and in the distance is heard the crowing of a *Big red rooster;* the *Wind* begins to blow, and the *Indian chief* looks over toward the north, where he sees a storm approaching. He hears the *Thunder* roll, and sees a *Big black crow,* flying toward the desert trees for refuge. The *Thunder* sounds like a big *Bass-drum;* an *Old gray donkey* comes limping in from the sagebrush; and *a Frightened young maiden* is perched upon the back of the *Old gray donkey,* carrying in her arms a *Beautiful wax*

doll, and a gilded cage, containing a *Yellow canary-bird.* The *Wind* howls like a *Roaring lion;* the *Frightened young maiden* dismounts from the back of the *Old gray donkey,* and as she does so, steps upon a *Big black snake.* The *Indian chief* comes to the rescue, and kills the *Big black snake* with his tomahawk. In the midst of the storm, and the *Wind* and *the thunder,* the cheerful song of the *Blue-jay* is heard in the sagebrush, and a *Big black crow* is seen in the distance. In the tepee of the *Indian chief,* an *Old black cat* croons a lullaby to her kittens. At last the *Wind* ceases, the *Thunder* abates, and the *Railroad-train* is seen and heard in the distance. The *Big red rooster* again is heard, as well as the bleating of a *Timid young lamb,* which has become frightened at the sound of a distant *Big hoot-owl.* As the *Railroad-train* pulls into the depot, a *Heavy villain* dismounts from the smoking-car. He sees the *Frightened young maiden,* and casts upon her his threatening eyes. He notices the *Yellow canary-bird* which she holds in her arms, and the *Beautiful wax doll.* He attempts to speak to her; but a *Large mosquito* alights upon his nose, and thwarts his purpose. From the sleeping-car of the big *Railroad-train* there alight two other passengers—a *Radio soprano* who is to sing at the local station of ETC (438 meters, by authority of the Federal Radio Commission). A big *Bass singer* likewise dismounts; he notices the leer of the *Heavy villain,* who harasses the *Frightened young maiden,* and gives the *Heavy villain* a knock-out blow, which the big *Indian chief* greatly enjoys. The village *Policeman* appears on the scene, arrests the *Heavy villain,* and takes him off in a *Big automobile.* The sound of an *Airplane* is heard overhead; the pilot alights and finds that the big *Bass singer* and the *Radio soprano* have gotten off at the wrong station. The *Railroad-train* has moved off; the pilot of the *Airplane* takes them aboard, and flies away. The *Frightened young maiden* waits for the next train, and goes to her home at the next station, carrying along her *Yellow canary-bird,* and her *Beautiful wax doll.* The *Indian chief* takes from his pocket a *Small tin flute,* and plays an Indian love-song; since the *Railroad-train* has gone, there is nothing more to see that day. The *Big red rooster* welcomes him home. *The Radio soprano* and the big *Bass singer* arrive safely in the *Airplane* at the radio station; the *Frightened young maiden* flees to the arms of her mother, and night settles upon the desert sands. And thus to this exciting day comes *The End!*

A Raisin Race.—In this contest bits of thread about six feet long are used for each couple; several couples may enter the contest at one time. A raisin is tied in the middle of each

thread. The contestants, a boy and a girl, take the opposite ends of the string in their mouths and endeavor to secure the raisin, using their tongues and lips to get the thread in their mouths, without using their hands. The amusing contest ends when one or the other first reaches the raisin. Marshmallows or similar sweets may be used in the game.

Stabbing Peanuts.—A number of peanuts in their shells are placed in a bowl. The players are equipped with hatpins, and endeavor to stab the peanuts, one by one, until all have been removed from the bowl. Several teams may play the game at one time, an equal number of peanuts being placed in the bowl. Two or three players may make up a team, all working at once. Those who remove the peanuts in the shortest time are declared the winners, and are entitled to all of the peanuts which have been used in the contest.

A Flash-Light Hunt.—This is an outdoor game to be played in the darkness. There are several methods used in the game. In one method a single player, who is "it," carries a flash-light which he is required to flash about every ten seconds. He attempts to reach a certain designated goal without being tagged by any of the players. Guided by the location of the flash, the pursuing players attempt to catch the one who is "it." This one, in order not to disclose his position, will take a zigzag course and thus try to elude the players. Usually one player acts as timekeeper, and slowly counts ten, when "it" must show his light wherever he happens to be. Another method of playing the game is to divide the players into equal teams, perhaps eight or ten on a side. One of the teams, the pursuers, is equipped with several flash-lights. By means of these lights they endeavor to "spot" the other players and tag them. When all the players are caught, they change places and flash-lights. A large lawn, open field, or a bit of woods makes a good playing area.

The Rope Hike.—This game is especially suited for the country and gives a bit of diversion for a group on Hallowe'en

A long rope is required, and all of the players take hold of the rope. A leader takes his position at the end of the rope and leads the rest through the woods, up and down hill, over rocky places, fences, and whatever other obstacles may present themselves. He may have a small flash-light which he uses occasionally to guide himself, but the others must proceed as best they can in total darkness. After a devious hike of some distance, a bonfire may be built, some outdoor cookery done, and refreshments served. After this, the hike may be continued back to the starting-point.

CHRISTMAS

In the days of the primitive Church, Christmas was always celebrated as a Sabbath-day, and the evening before came to be generally observed as a watch-night; hence the observance of Christmas Eve, and the modern customs connected therewith. For many centuries, the custom of displaying lighted candles in the windows of homes has been common. Indeed, Christmas has been termed the "Feast of Lights," the lights being significant, no doubt, of the Star of Bethlehem. Decoration of houses and halls with wreaths of greenery, especially holly boughs, seems likewise a very ancient custom.

The meaning of the word *Yule* is accounted for in various ways. In Anglo-Saxon, the word *Yule,* or *Youle,* seems to have meant the solemn festival of Christmas. Among the Celtic nations, there was the custom of celebrating with great solemnity the winter solstice, in connection with the Christmas season. The word *Yuul* in Celtic has reference to the sun; the turning of the sun, with the coming of lengthened days, was a natural cause for rejoicing among the people of Northern Europe. The word also had reference to a turning wheel; we read of a custom among the Scandinavians of wrapping a large wheel, or hoop, with inflammable material, setting on fire, and rolling it down a long hill, as a part of the Yuletide celebration.

The Yule log, or Yule-clog, likewise is an ancient Christmas custom. A log was laid on the spacious fireplace, of such dimensions that it would burn for many days and nights, a part of its charred remains being used to light the next Christmas fire.

Christmas Carols.—Early in the second century the custom of singing religious songs seems to have originated. As the ages passed, these songs grew rather ribald in character, and in England, we read of the suppression of the singing of these songs in their degenerated character. The word *carol* seems to have been derived from *cantare*, to sing, and *rola*, an interjection of joy. As the centuries passed, these songs again took on a distinctly religious character, and according to one authority, *Gloria in excelsis*, the well-known hymn sung by the angels to the shepherds at our Lord's Nativity, was the earliest Christmas carol.

Prof. Peter W. Dykema, in his *Stories of the Carols*, tells us that there are two main types, the religious and the convivial; the one celebrating the birth of Jesus, and the other exalting mirth and feasting. During the eighteenth century the carol literature was of the humblest kind. Such material as was available was handed down by tradition. Many of the older ones have undoubtedly been lost, and many that we hear now have been considerably modernized.

One of the earliest of the English carols is "God Rest You Merry Gentlemen," dating back at least to the seventeenth century. It is a song of joy and glad tidings, even though it is decidedly minor in its tonality. *"Deck the Hall"* is of a jolly rollicking style, coming from Wales, the land of hearty singing.

Probably no carol is so universally known and loved as *"Silent Night,"* the German song of Christmas, dating back for centuries. Other well-known and deservedly popular songs and carols are *"It Came upon a Midnight Clear," "The First Nowell," "O Little Town of Bethlehem," "Hark! the Herald*

Angels Sing," "*Oh Come All Ye Faithful,*" "*Here We Come a-Caroling,*" and others.*

The singing of Christmas carols by organized groups who go up and down the city streets is a splendid custom, and should be a part of the community program during the holiday season. It has been practised in many cities with great success, and in some a permanent organization, known as the "Christmas Carolers," has been formed. Various groups visit hospitals, old people's homes, and other appropriate institutions. Some also give their carols in hotel lobbies, at railway-stations, in public libraries, and at other places where crowds of people are accustomed to congregate. These songs are generally sung on Christmas Eve, between six and seven o'clock. Cars or motor-trucks convey the carolers from one place to another. Similar organizations might well adopt the custom of caroling in villages, or even in rural districts. In some cases, groups of marching carolers pass along city streets, singing as they go, or stopping at certain houses where candles are placed in the windows as invitations for their music.

Community Christmas Trees.—The community Christmas tree idea has been widely adopted by many cities in the last twenty-five years, and it seems altogether a desirable and pleasant custom. Programs of various sorts may well be given, consisting of Christmas songs, recitations by children, or a service essentially of religious character, led by some minister. If a band is available, and appropriate music is played, the occasion is usually more successful and interesting.

Discarded Toys.—A pleasing custom at these community Christmas trees is the contribution of discarded toys, which

* *The Christmas Book* (Playground and Recreation Association of America, 315 Fourth Ave., New York), 35¢.
Christmas Carols, Ancient and Modern (C. C. Birchard and Co., New York), 20¢.
Ten Traditional Carols for Christmas (Charles Ditson, New York), 10¢.

are brought by the children and grown-ups, to be given to the poorer children of the community, or for distribution at children's hospitals or in children's wards in general hospitals. In many places the Boy Scouts have taken upon themselves the distribution of the toys, and in some cases have volunteered to repair or repaint the toys before they are distributed. It is a splendid work for the Scouts, and carries out the idea of "doing a good turn daily."

Games for Christmas Parties.—Many of the games mentioned elsewhere in this book are suitable for Christmas parties. Those particularly in keeping with the season are given below.

The Christmas Postman.—This is a relay game. Two teams are lined up for the race, which consists of carrying a large number of parcels, boxes, and miscellaneous articles. These are prepared in two sets, placed on a table, which is the starting-point. It is better to have the teams composed of men, each man having a lady assistant. The players and assistants stand beside the table, and at the starting signal, the lady piles the packages and awkward bundles into the arms of the gentleman, who must so arrange them that he can carry them in the race while using only his left arm. With his right hand, he takes hold of the lady's hand, and together they walk as rapidly as possible around a chair, which has been placed some distance away, and back to the table. Here the lady assists in unloading the packages, when the man shakes hands and says "Merry Christmas" to the next players on his team, who repeat the performance. The parcels may consist of waste-baskets, small stools, pillows, or other articles usually found around a room, but the objects to be carried by each team should be as similar as possible, so that neither team may have an advantage. If an object is dropped, the lady assistant must pick it up, and replace it. The game may be varied by having the girls carry the parcels, the men acting as assistants.

Christmas Ties.—Several teams, an equal number of play-

ers in each, may take part in this contest. Four-in-hand neckties are provided. The first player on a team puts a tie in his pocket. To begin the race, the player removes the tie from his pocket, ties it around his neck, claps his hands three times, takes the tie off, and passes it to the next in line, who goes through the same proceeding. Thus the four-in-hand is alternately tied and untied, and passed along, as rapidly as possible.

Christmas Shopping.—Six or eight players stand in line, and the leader of the game whispers into the ear of each player the name of some mechanical toy, which he must represent by noise and movement, when he is called upon. One of the spectators is selected to do the "Christmas shopping." The leader will explain that here are a lot of Christmas toys, which may be purchased, if the buyer is able to find out what they are; and that when he presses a button on each toy, it will make peculiar noises and movements which indicate its character. The toys which the players represent may be the following: wax talking doll; rocking-horse; jack-in-the-box; toy automobile; train of cars; wooden or tin soldier; toy animal (cow, dog, cat,); toy drum; horn; or jumping-jack. The buyer will press a button on each toy, and if he recognizes and names it, he sets it aside, and tries another. When each toy has been tried out and set aside, the buyer will proceed to take them all home. When he does this, each toy marches along behind him, in line, each going around the room making its own noise and movements, usually to the amusement of the spectators.

Christmas Gifts.—The players will be furnished pencils and paper, and asked to write a list of Christmas gifts which they would like to receive, beginning the names with the separate letters of the word *Christmas.* Following are sample lists:

Corned beef, clothes-pins, cutaway coat, candy, cigarettes
Handkerchiefs, hose, horse-blankets, hat-pins

Rolls-Royce, razor, roses, rutabagas
Ice-cream cone, ink-bottle, iodine
Sausage, stewed prunes, sandpaper, shoe-strings
Tooth-picks, ties, towels, threshing-machine
Mange-cure, money, mercurochrome
Atwater Kent radio, andirons, asparagus tips
Soap, shaving-brush, stamps, soothing-syrup

Telegrams to Santa Claus.—Another interesting diversion is to write telegrams to Santa Claus, using as the first letters in the words of the telegram the letters in the word *Christmas.* This is not always an easy task, but here are some fairly successful attempts (this one perhaps from a youngster):

Come Here, Running Instantly. Send To Me A Sled.

Here's a strange one from a school-girl:

Christmas Here. Remove Immediately. Sorrowful Tearful Melancholy At School.

And this is a sad one:

Cancel Whoopee; Ralph Interred; Send Telephoto. Must Attend Seance.

This apparently from a rejected lover:

Cannot Hug Rachel. I'm Sorry To Make Announcement Seriously.

This appears to be from a prohibition officer:

Closed Hootch Ranch In Saskatchewan. To-morrow Make Another Seizure.

And this, apparently, on Christmas Eve:

Could Harriet Run In Some Time To-morrow? Must Arrange Stockings.

This seems to be addressed to Santa Claus, M. D.:

Come Hurriedly. Robert Is Sick. Too Much Apple Sauce.

Christmas Blocks.—The use of building blocks in a contest is interesting to children, and indeed may be indulged in by dignified adults on occasion, with the assurance that it is good for the body, as well as the soul! A Christmas party may be divided into two equal sides, men and women mixed. Each side has a conference as to methods of construction, and appoints the following officers:

1. Architect
2. Chief carpenter
3. Two hod-carriers
4. Two bricklayers
5. A cheer-leader
6. Cheering section
7. Forfeit committee
8. Three judges

The materials necessary are a large number of blocks. These may be procured from any carpenter shop, and should be made of light wood. The blocks may be approximately three-quarters inch thick, an inch and one-half wide, and of assorted lengths—twelve, eight, six, four, and two inches. These are mixed, an equal proportion of each length to each team. Two minutes are allowed for the building. Each team will assort its blocks as directed by the Architect and Chief carpenter. At the starting signal, the constructional force will begin immediately the building of a tower, in which height alone counts. They work as rapidly as possible, the officers coöperating as completely as may be. One of the judges acts as starter and time-keeper, and the whistle is blown at the end of two minutes. The judges award their decisions, when the teams must change places and blocks. During the construction, the Cheering section gets into violent action, on each side, and gives vociferously the improvised yells which the Cheer-leader has previously selected. Each team builds three towers, the best two out of three winning. The last two towers will each be subject to a test for stability by having the opposite side line up at a distance of four feet and blow at the tower. If it cannot stand this strain, the judges award an adverse decision.

The forfeit committee on each side will require the losing

side to pay some forfeit, or perform some stunt as a punishment for their poor construction. In two minutes time, with a sufficient number of blocks, a tower may be built five or six feet tall.

Riddle-Guessing.—There are many social occasions when the guessing of riddles, plays on words, and the like may form a part of the recreational program. The following are illustrations, gathered from various unknown sources:

Two Dozen Gates

A gate which proclaims ..... (promulgate)
A gate which sets free ..... (abjugate)
A gate which punishes ..... (castigate)
A gate full of wrinkles ..... (corrugate)
A gate of an inquiring turn ..... (interrogate)
One which travels by water ..... (navigate)
One which increases in length ..... (elongate)
One which goes to law ..... (litigate)
One which soothes ..... (mitigate)
One which subdues ..... (subjugate)
One which binds ..... (obligate)
One which represents ..... (delegate)
One which separates ..... (segregate)
One which purifies ..... (fumigate)
One which discards ..... (relegate)
One which waters ..... (irrigate)
One of many colors ..... (variegate)
One which assembles ..... (congregate)
One which seeks knowledge ..... (investigate)
One which produces its kind ..... (propagate)
One which includes the whole ..... (aggregate)
One which denies ..... (negate)
One which sails the sea ..... (frigate)

The Nine Nations

A nation of automobiles ..... (carnation)
A nation of pastry ..... (donation)
A nation of disease ..... (germination)

A nation of deer ..... (stagnation)
An impudent nation .....(assassination)
A varying nation .....(alternation)
A nation that blames ..... (condemnation)
A spacious nation ....(rumination)
A nation which hinders me .....(determination)

The Caterer's Game

To tame wild animals ..... (domesticate)
To evade the truth ..... (equivocate)
To impart to another .....(communicate)
To piece together ..... (fabricate)
A difficult pattern .....(intricate)
To return a favor ..... (reciprocate)
To make drunken .....(intoxicate)
To plead for or support ..... (advocate)
To train the mind .....(educate)
To chew .....(masticate)
A business organization .....(syndicate)
What a doctor does ..... (medicate)
To move out .....(vacate)
To smother ..... (suffocate)
To tell an untruth ..... (prevaricate)
To root out .....(eradicate)
To dry up ..... (desiccate)
Dainty and pleasing .....(delicate)
To seize for public use .....(confiscate)
To put out of joint .....(dislocate)
To give up a throne .....(abdicate)
To apply oil ..... (lubricate)
To find ..... (locate)

An Afternoon Tea

For ever and ever ..... (eternity)
The Christian's hope .....(immortality)
A Christian virtue .....(charity)
Faithful allegiance .....(loyalty)
The soul of wit .....(brevity)
Undue mirthfulness .....(levity)
A motive power ..... (electricity)

The Four Hundred .....(society)
The best policy .....(honesty)
Beauty's temptation .....(vanity)
What tries a man .....(adversity)
The mother of invention .....(necessity)
A neighborhood .....(community)
A rich man's pride .....(prosperity)
A chance.....(probability)
A slim chance .....(possibility)
Those who come after us .....(posterity)
A watchword of brotherhood .....(fraternity)
The inventor's tool .....(ingenuity)
The secret of long life .....(regularity)
A virtue of the church .....(sanctity)
The by-word of socialism .....(equality)

Eighteen Cats on the Back Fence

A dangerous cat .....(catastrophe)
An aspiring cat .....(catamount)
A cat that can swim .....(catfish)
A cat that can fly .....(catbird)
A cat that crawls .....(caterpillar)
A library cat .....(catalogue)
A cat that asks questions .....(catechism)
A cat that is good to eat .....(catsup)
Horned cats .....(cattle)
A cat that throws stones .....(catapult)
A tree cat .....(catalpa)
A water cat .....(cataract)
A cat that flavors the grapes .....(catawba)
A subterranean cat .....(catacomb)
A disease cat .....(catalepsy)
A cat with a cold .....(catarrh)
A marsh cat .....(cattail)
Rip Van Winkle's home .....(Catskills)

Musical Mysteries

Not artificial .....(natural)
Oxygen and nitrogen mixed .....(air)
By chance .....(accidental)
A material for calking ships .....(pitch)

Twine ..... (chord)
One of Milton's poems ..... (allegro)
To observe ..... (note)
An army officer ..... (major)
A razor's edge ..... (sharp)
Three times as much ..... (treble)
Strengthening medicine ..... (tonic)
A quiver of the voice ..... (trill)
To filter ..... (strain)
A vegetable ..... (beat)
The reverse of "so loud" ..... (solo)
Remedy for fatigue ..... (rest)
One under age ..... (minor)
Twenty ..... (score)
The healer of all wounds ..... (time)
The cake that failed ..... (flat)

Hidden Authors

A rude man's advice as to the proper rules of
Fletcherism ..... (Chaucer)
The goal of the pilgrims ..... (Pope)
The head of the monastery ..... (Abbot)
What an oyster heap is like to be ..... (Shelley)
The value of a word ..... (Wordsworth)
A poet brighter than others ..... (Whittier)
A worker in precious metals ..... (Goldsmith)
A portion of pig ..... (Bacon)
A disagreeable fellow to have on your foot ... (Bunyan)
What the meat in the oven is doing ..... (Browning)
To flourish a weapon ..... (Shakspere)
A slang expression ..... (Dickens)
An exclamation ..... (Shaw)
A woolly young animal ..... (Lamb)
A prefix and a throat disease ..... (De Quincey)
Very rapid ..... (Swift)
Something we should never say ..... (Kant)
"A Name that means such fiery things .....
I can't describe their pains and stings" ..... (Burns)

The Puzzling Penny

(Answers will be found on a Lincoln penny.)

A part of a needle ..... (eye)
A part of a hill ..... (brow)
A part of a river ..... (mouth)
An 0-to-0 football game ..... (tie)
A part of the body ..... (head)
A place of worship ..... (temple)
A tropical fruit ..... (date)
What burglars break ..... (locks)
What slaves receive ..... (lashes)
What the mails contain ..... (letters)
Protracted conversation ..... (chin)
A Ford car ..... (*"E Pluribus Unum"*)
The best place after all ..... (U. S. A.)
The hope of every revolution ..... (Liberty)
The color of Pocahontas ..... (copper)
What we don't want of a skunk ..... (one cent)
English "hear" ..... (ear)
English atmosphere ..... (hair)

A Flower-Garden

Part of every face ..... (tulips)
Part of the eye ..... (iris)
My first wears my second on her foot ... (lady-slipper)
A Roman numeral ..... (ivy—IV)
A poor duke's hope ..... (marigold)
A lover's wish ..... (sweet william)
The sweetheart's reply ..... (sweetwilliam)
The pawning of a Christmas wreath ..... (hollyhock)
A fragrant letter ..... (sweet-pea)
The first thing you did this morning ..... (rose)
A precise flower ..... (primrose)
A shepherd's pride ..... (phlox)

Applied Anatomy

Something needed on a journey ..... (trunk)
Instruments used in a band ..... (drums)
Poetical measures ..... (feet)

Articles used by carpenters ..... (nails)
Lofty tropical trees ..... (palms)
Weapons ..... (arms)
Streaks of ore ..... (veins)
Students ..... (pupils)
A big cedar box ..... (chest)
Places of worship ..... (temples)
A boat used in racing ..... (skull)
The cause of high prices ..... (waist)
A musical harmony ..... (chord)
Something added to a book ..... (appendix)

Illustrated Poems.—An interesting form of diversion is the extemporaneous acting of certain parts of well-known poems, the players representing the characters or movements as best they can, while the leader slowly reads the poem. For example, "The Village Blacksmith" is given below, the numbers representing players who may take part in the performance. The "spreading chestnut-tree" may be represented by a tall man, who spreads his arms, and squatting underneath, is one who takes the part of the "village blacksmith." The "smith" will exhibit with appropriate gestures his "large and sinewy hands," and another exhibits the "muscles of his brawny arms." During the last verse, all of the players will get into action. Other poems which might be illustrated are " 'Twas the Night before Christmas," "Curfew Shall Not Ring Tonight," and "Casey at the Bat."

"The Village Blacksmith

"Under a spreading chestnut-tree 1
The village smithy stands; 2
The smith, a mighty man is he, 3
With large and sinewy hands;
And the muscles of his brawny arms 4
Are strong as iron bands.

"His hair is crisp, and black, and long,
His face is like the tan; 5

His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

"Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

"And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

"He goes on Sunday to the church,
And sits among his boys,
And hears the parson pray and preach;
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.

"It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

"Toiling,—rejoicing,—sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

All

"Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!

Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought."

Shadow Plays and Pantomimes.—Many forms of entertainment and dramatization may be utilized in shadow play, in which the silhouette of the players is thrown on a sheet. The preparation necessary is a large sheet suspended between two rooms or between folding doors. The audience occupies a room in which there is no light. In the other room a strong light of any sort is thrown on the players so as to cast a shadow on the sheet. For parlor entertainment the players may divide into two groups, one of which is to guess the identity of the other players, as they appear between the light and the sheet. If this proves too easy, the players may disguise themselves by wearing paper caps, or improvised beards and wigs. Boys may wear hats and other articles of girls' clothing, and vice versa, in order to make the identification more difficult. Poems and stories may be dramatized by this silhouette method. For example, "The Village Blacksmith," given above, may be so dramatized. Some very excellent suggestions and material are available. One of the best of the little shadow playlets is "The Ballad of Mary Jane," also "The Ballad of the Oysterman." *

Pantomime Plays.—These are of great variety. Usually the story is read, and the players dramatize the movements. The three following skits are given as good illustrations of this sort of entertainment. They are published by the permission of Mr. Lynn Rohrbough, the editor of *The Handy Kit,* a series of very valuable little pamphlets on recreational activities, published by the Church Recreation Service, 510 Wellington Avenue, Chicago.

* *St. Nicholas Book of Plays and Operettas* (The Century Co., New York, 1900), $1.50. See also catalogues of the publications of Dennison Manufacturing Co., Chicago.

THE MELLOW DRAMMER

(By Oscar Gustafson)

In this burlesque play, which may be produced after one or two short rehearsals, the following characters are used:

MANUEL DEL POPOLO
GINGERELLA, the maid
MAGGIE O'BRIEN, the heroine
PATRICK, her lover
CURTAINS (two people)
Players representing
THE SUN
HORIZON
DARKNESS
SHADOWS
STAIRS
HOURS

Properties should be in place where they will be used. When the play opens, the SUN *is lying on the floor. Players representing* CURTAINS *have large cardboard signs, with the word divided; CUR on one, and TAINS on the other. They stand in the center of the stage. Players representing the* HORIZON, STAIRS, *etc., also have large signs which they hold conspicuously, or have tied suspended from their necks.* MANUEL *is seated at a table. The following equipment is necessary:*

Pitcher	Small tin pail	Flatiron	Dark cloth
Broom	Banana	Switch	Old rubber stamp
Box of matches	Rope	Chalk	Box

Salt-shakers

The following story is read slowly and distinctly, the players carrying out the action indicated by the italicized words. The directions in parenthesis are merely suggestions to the leader. Time should be given for each action before reading the next.

The CURTAINS are *parted,* and our little play is on. (Curtains sidestep slowly apart.)

It was early morning and the SUN *arose.* (SUN stands up, or climbs a little step-ladder, with a flash-light in his hand.) MANUEL DEL POPOLO, son of a rich Spanish nobleman, sat in his father's castle. He was *poring* over his notes (pours water from the pitcher)

and so anxious was he to *whip* them into shape (uses the whip on the notes) that he simply *devoured* them. (Chews the notes.)

Finally he *arose,* muttering curses; (makes appropriate gestures). "Hither, Gingerella," he cried. GINGERELLA came *tearing* down the stairs (tears down the sign (STAIRS,) and *tripped* into the room. (Trips over rug.)

"Did you call?" she asked. "Yes," he answered; "Where is Maggie O'Brien?" "She is in her chamber." "Then bring her to me at once," he commanded. GINGERELLA flew to do her master's bidding. (Makes motions of flying.)

While waiting for MAGGIE, MANUEL *crossed* the floor once, twice, thrice. (Makes chalk marks on floor.) Then he sat down and *stamped* his feet. (Uses the rubber stamp and pad, striking the stamp on the soles of his feet.)

Soon MAGGIE came sweeping into the room. (Uses her broom.) "Maggie, for the last time, will you marry me?"

"Oh, no, no, no!"

"Ah, curses, then I will lock you up in the tower until you consent."

"Oh, sir! I *appeal* to you," she cried. (She kneels and peels the banana before him.)

"Your appeal is fruitless." (He takes the banana, eats the fruit deliberately and hands the peel back to her) and muttering curses, he left the room. (Leaves.)

MAGGIE turned a little pale all over (Turns the pail over) and *flew* around the room in an agony of fear. She knew MANUEL would keep his word. Oh, if PATRICK, her own true lover, would come! He would save her. Would he come?

The HOURS *passed,* but very slowly. (Player with sign HOURS walks slowly by, or may carry an alarm clock in her hand.) Finally, she *took her stand* (moves the stand to center) and *scanned* the HORIZON. (She looks at HORIZON, who moves back and forth.)

Suddenly a whistle sounded from below. "Oh, Patrick, my boy, is it you?" she cried.

"Yes, it is me, throw me a line." (MAGGIE *throws rope out to* PATRICK.) PATRICK then galloped into the room.

"Oh, Maggie!" he cried; and tenderly *pressed* her hand. (Presses her palm with the iron.)

At this moment MANUEL entered, and, maddened at the sight of the two lovers, challenged PATRICK to a duel.

They *assaulted* each other (Go through a lively duel by shaking salt at each other), and after a few moments, MANUEL gave up the

match (Takes a match from the box, strikes it, and gives it to PATRICK), acknowledging that he was defeated, and sorrowfully left the room. (Exit.)

"Come, Maggie, my love; now there is none to stand between us! You are mine," and he *led* her from the room. (Passes the rope around her neck, and leads her from the room.)

The HOURS *pass* (HOURS cross the stage.), the SUN *sets* (Sits down), the SHADOWS of night *come on* (Player with dark cloth over his head comes on the stage), and our play is ended, and the CURTAINS close. (Players representing curtains come together.)

POKEY HUNTUS

(An impromptu pantomime for twenty or more players.)

Cardboard signs, 8 × 12 inches, with long strings attached for hanging around the neck, must be prepared in advance for the following:

1. CURTAIN
2. SCENE
3. NORTH WIND
4. PINE-TREE
5. ELM
6. PLUM
7. MAPLE
8. SUN
9. BROOK
10. SQUIRRELS
11. SITUATION
12. CAPTAIN JOHN SMITH
13. POKEY HUNTUS
14. DANGER
15. CHIEF POWDER CAN
16. HOLY FATHER
17. BIRDS

Properties: A broom, bucket, nuts, flash-light or matches, ladder, hatchet, rope, a block or box, a large heart cut from red cardboard, a pair of goggle cut-out eyes, a "Warrant" and a "Manifesto" (two scrolls which may be rolled up, one containing the words "Not on Your Life," and the other "If he goes, I go.")

Action: The following story is read slowly and distinctly by a reader. The characters, holding the cardboard signs in plain sight, act the words out literally, with much exaggeration and enthusiasm. Each capitalized word represents the CHARACTER *in action at that time, and the italicized words indicate the action.*

PROLOGUE

READER.—Young folks, have you heard the story,
Heard the thrilling story
Of the Princess of Virginia

Of the Noble Pokey Huntus,
How she saved the captive white man?
Listen now and I'll unfold it.
John Smith was the captive white man;
Pokey Huntus, Indian Maiden;
And Virginia owned as chieftain
Powder Can, who savage people
Ruled with might and ruled with power.

Softly now the CURTAIN *rises.*
See the SCENE *laid* in the forest,
Where for many moons I'm thinking
That fair scene will keep on lying.
Through the forest *comes* the NORTH WIND,
Shakes the trees and makes them wiggle,
Wiggles now the stately PINE-TREE,
Wiggles too ELM, PLUM, and MAPLE.

Lo, where in the highest heaven
Mounts the SUN (*Climbs a ladder.*)
And *casts* its bright ray. (*Lights the light.*)
Hear the BROOK, so sweetly *gurgling,*
Babbling, prattling through the forest.
See the SQUIRRELS gently *sporting,*
Gathering nuts to safely store them.
Comprehend the SITUATION,
Calm, serene and full of beauty.
But the restless WIND comes *sweeping,*
Sweeping onward o'er the fair SCENE.

Now the hero, CAPTAIN JOHN SMITH,
Is *a-stalking* through the forest.
Now our darling POKEY HUNTUS,
Smirking, *humming, trotting, trips in.*
Watch our darling *mincing* onward,
Sweeping obstacles before her.
SMITH, he sees our blessed darling,
Fastens his sad EYES upon her. (*Pins eyes on Pokey.*)

DANGER all about is *hovering,*
Lurking in obscurest places.
Then CHIEF POWDER CAN, the noble,

In his might, he comes *a-stalking,*
Calmly *steps* upon the FAIR SCENE
While he views the SITUATION.
SMITH, he *stands* in all his manhood,
Meets the red man's gaze of anger,
Watches while he *shows* his "Warrant." (*"Not on your life."*)
See the block of execution
That the noble SMITH is *led* to.

Hold your tears! Stop that weeping!
Fate! It isn't going to hurt him.
POKEY *wails* and groans and *shudders,*
Hands her Dad her Manifesto. (*"If he goes, I go."*)
Silence reigns. Then through the forest
Breaks the mighty NORTH WIND,
Shakes each tree and makes it totter.

POWDER CAN deep thoughts is thinking:
"Shall I scalp him? Give him POKEY?"
Better thoughts at last prevailing,
He relents and *kicks the bucket.*
Now the SITUATION *changes.*
JOHN SMITH *gives his heart* to Pokey,
Begs her to be his darling wifey.
Enters quick the HOLY FATHER,
Ties the knot, (*Fastens them together with rope.*)
While from the forest
All the BIRDS sing happy carols. (*Whistle wedding march.*)

Now you've heard the noble story
Of the Princess Pokey Huntus
How she saved the captive white man,
Saved the noble Captain John Smith.
Now 'tis time to end the drama;
Falls upon the SCENE the CURTAIN.

CHAPTER VIII

THE READING OF PLAYS

One of the simplest and most delightful forms of entertainment for a community group is the reading aloud of plays, generally those which have only a few characters, and in which there is not a great deal of action. Material of this sort must be carefully selected, since all plays do not lend themselves well to this sort of presentation. The method of entertainment is interesting alike to players and audience, and presents the very great advantage of requiring but a few rehearsals, one or two being usually sufficient. The labor of committing the lines to memory is of course eliminated. In many sections, the greatest difficulty consists in securing a sufficient number of copies of books containing the plays; however, in many places the public or private libraries of the community will furnish the requisite material. If a book for each player is not easily secured, it is possible for two or more players to use the same book in reading their lines.

This method of play presentation has been tried out very successfully in many parts of the country. By the courtesy of Miss Hazeltine, the preceptor of the Wisconsin Library School, some of this material is presented herewith in its entirety. The method of entertainment seems worthy of a more general adoption. In some cases, groups of people have come together for a social evening, with the simple purpose of reading aloud a play merely for their own entertainment, without an audience (or with a very small one), and without any previous rehearsal. This method has often been found of greater interest and enjoyment than reading the play by one's self. The

characters seem more real and lifelike when the parts are read by members of the group. Besides, there is afforded the beneficial practice of reading aloud, which of recent years has become almost a lost art. Story-reading and the practice of speaking clearly and distinctly should be parts of the social educational program of every household, adults and children alike taking part in this method of self-improvement. One often wonders at the careless and slovenly manner of blurred speech which is used by many people, young and old, and which shows itself especially when they attempt to read aloud. It will be found, therefore, that wholesome practice will be afforded in play-reading, a form of recreation so well described by Miss Hazeltine.

"HOW TO CONDUCT A DRAMATIC READING

(By Mary Emogene Hazeltine, Preceptor, Wisconsin Library School)

"A dramatic reading gives large returns for small outlay of time, money, and effort. Librarians wishing to have their books considered alive, to arouse a wider interest in the best books, to foster an appreciation of literature, or simply to add to the joy of the world by increasing its amusements, can well promote dramatic readings. A number of libraries, clubs, and schools have been glad to adopt this means of vitalizing books, and of bringing entertainment to their patrons and public. To aid this propaganda of good literature and sane amusement, the Wisconsin Free Library Commission has purchased, cut, adapted, and tried out as readings several plays, copies of which it is prepared to lend on request in Wisconsin. Other plays will be added whenever suitable ones are found.

"This paper has been prepared to serve as a manual of instruction for these readings. It is based largely, so far as the details are concerned, on questions of ways and means and

procedure that have been asked by those who have conducted readings. It seems easy enough to say: "We'll have a dramatic reading," and it truly is an easy thing to do, and great fun withal. But as the details of its management are written out, they seem to involve something difficult of accomplishment. This is one of the drawbacks in trying to put action into words; it loses its spontaneity and charm.

"Put aside the detailed directions, get a play, call some readers, induce a few listeners to hear you, and *read.* The readers will enjoy it, enter into their character,—and it is a success. Then you can be more ambitious, and 'tread the boards' for a larger audience, who will tell you that your spirited reading was as good, or mayhap better, than a real performance with all the accessories. Such readings train the wits, the powers of observation and concentration, give the imagination wide range, and help toward a twentieth century literary renaissance.

"1. **Choosing the Play.**—a. First of all, a play for reading must be good literature. Since there is no action, scenery, or costuming in a dramatic reading, the play itself is everything; therefore, it must be worth while in subject matter, literary quality and style, as well as in ethical bearing. A vapid, insipid, or melodramatic production, without literary merit, would fail utterly as a reading.

"b. It must have readable qualities; that is to say, it must not be too dependent on action for development. Though a play is literature and has been acted successfully, it does not follow as a corollary that it will read well. Plays for reading must be searched out, as comparatively few have the necessary reading elements. Some plays are eminently successful for reading that have never been staged, others both stage and read well, while others are suitable only for staging, and it is a mistake to try to adapt them for reading.

"(1) The first requisite is to have the characters distinct, and not too many. (2) The second, to have few long speeches

by any of the characters, but much give and take of dialogue. Repartee and epigram are desirable, for they appeal to an audience, and as soon as the reading has aroused a laugh, its success is assured. Plays with quotable sentences or elements of gaiety, humor, beauty, or sympathy should be eagerly sought. Mrs. Malaprop and Sir Anthony in *The Rivals* make unending fun. The epigram, 'a rivulet of text in a meadow of margin,' and other smart sayings, keep continual interest in a reading of *The School for Scandal.* Christy Dudgeon in *The Devil's Disciple* makes immediate connection with the audience, as do many subtle things in Parker's *Disraeli;* and what audience could fail to appreciate *Beau Brummell's* 'No gentleman is ever busy. Insects and city people are busy,' and other equally rare remarks. (3) The third requisite is to consider the length of the reading, which should not be more than two hours, and an hour and a half is preferable, and (4) the fourth, a swiftly moving plot with no confusion of parts.

"As examples of plays that have read well, there are, of the older school, Sheridan's *Rivals* and *School for Scandal,* which afford swift action, characters that are individuals, and repartee. Of the modern school, Bernard Shaw, with brilliant conversations, wit and repartee, gives us ideal reading plays in *The Devil's Disciple, Arms and the Man,* and *Captain Brassbound's Conversion,* though the latter puts so much cockney into the mouth of one of the leading characters that the play can not be read successfully unless there is a genius for dialect in the community. Clyde Fitch's *Beau Brummell,* with its character study, dramatic situations, and epigrams, reads well, if the stage directions are adapted to explain the action, and the play is shortened somewhat by cutting. Parker's *Disraeli,* with its prevailing wit, the character interest of the hero, the excitement of the situation, and the distinct minor characters, is almost a perfect reading production, needing practically no cutting, but careful attention in adapting and interpolating stage directions. In a number of the Irish plays of Lady

Gregory and Yeats are found all the elements for reading, interest of incident and character, brief dialogue, pathos, wit, and charm of style. With readers giving a slight and only a very slight) Irish turn to the lines, they will hold an audience spell-bound. Yeats' *Pot of Broth* and *Cathleen Ni Hoolihan,* Lady Gregory's *Spreading the News, The Rising Moon, The Work-house Ward,* and Synge's *Well of the Saints* have all been read successfully. Ibsen's *Doll's House,* representing the Scandinavian school, is also good as a reading play.

"2. Adapting the Play for Reading.—a. First, it must be cut, if too long, as most plays are. (1) Cut out minor characters whenever possible. In some plays there are street scenes, garden parties, or grand balls, with numerous characters speaking briefly, needed for stage effect, but confusing (because of the many characters) in reading, when there is no setting to show the gay throng. Cut out all the characters not contributing to the development of the play; if a few of their lines are needed, they can be transferred to other characters. For example, in *The Rivals* the counter plot between Julia and Faulkland is cut entirely to shorten the play, a few lines of Faulkland being retained, to give advice to Captain Jack, and to assist in the duel scene. In *Beau Brummell* the minor characters of Lord Manly and Lady Farthingale are eliminated. Such cutting makes study and readjustment of parts in some places necessary, but it is worth the effort. (2) Cut out occasional lines or entire speeches that are coarse or vulgar. Much must be pruned from Sheridan's plays, as twentieth century ears are offended by the dialogue of the eighteenth century. But even after cutting, there is enough of innocent scandal left to make the *School for Scandal* good reading for an evening. (3) Cut also occasional lines not necessary to the understanding or development of plot, or those that can not be understood without the action. Make it a rule, then, to cut everything that does not contribute to the artistic development of the play, or its understanding when read.

"b. Interpolate as reading matter certain stage directions that indicate action. Such interpolations help much in the clearness for the audience. For example from *A Pot of Broth:*

"**Beggar** (putting in stone). There now, that's all I have to do, but to put it on the fire to boil.

"Without the action the lines would hardly be understood, but the beggar could easily say:

" 'Here's the stone. I drop it into the pot: there now, that's all I have to do, but * * * '

"And again:

"**Beggar.** Oh, don't mind taking so much trouble; those leaves beside me will do well enough. (*He takes a couple of good handfuls of the cabbage and onions and puts them in the pot.*)

"These directions for the beggar's acting can easily be turned into lines—

" 'I'll put in a bit of the cabbage and some onions.'

"In *Disraeli* the following lines would lose their point without interpolation:

"**Disraeli.** Yes, yes. (*Picks up a blue document.*) This contains the report of the Secretary of State for India on the coaling stations and fortifications of the Gulf of Aden. Dry stuff, I fear. Let me see: where is the Gulf of Aden? (*Rises and goes over to the maps, unrolls a map of Africa. Turning to Foljambe, who followed him*) Where is the Gulf of Aden? (*Foljambe promptly points it out.*) You're familiar with the country, I see (*Foljambe starts slightly. Disraeli then examines the map*). Ah, yes! Very unhealthy climate, I believe.

"It would be possible for the one reading the stage directions, of which we shall speak later, to explain the action here, but it would interrupt the intense conversation, spoil the artistic effect, and lose the point, while an interpolation of the stage directions on the part of the one reading *Disraeli* would easily meet the need. It could be done as follows:

"'Yes, yes. This blue document contains the report of the Secretary of State for India on the coaling stations and fortifications of the Gulf of Aden. Dry stuff, I fear. Let me see; where is the Gulf of Aden here on the map? Yes, where is it? Ah! you're familiar with the country, I see, you point it out so quickly. Ah, yes! here it is, to be sure, very unhealthy climate, I believe.'

"Such interpolations are not often necessary, but advantage should be taken of them whenever they will help a situation dependent on action.

"3. **Plotting the Play.**—The acts and scenes must be plotted by the 'stage director,' which is the humorous rank conferred on the one who is responsible for managing the reading, as does a veritable stage manager. This is done by making a simple chart, divided into acts and scenes, and, as the manager reads the play, making a check opposite each character every time it appears in an act or a scene. The plotting of *Beau Brummell* is given as an example:

	Act I		*Act II*	*Act III*	*Act IV*	
	Sc 1	Sc 2			Sc 1	Sc 2
Prince of Wales		x	x	x		x
Beau Brummell	x	x	x	x	x	x
Richard Brinsley Sheridan		x		x		
Reginald Courtenay	x			x		x
Mortimer	x			x	x	x
Mr. Oliver Vincent		x	x	x	x	
Lord Manly			x	x		
Mr. Abrahams	x					
Bailiffs				x		
Prince's footman (Bendon)	x		x			
Simpson	x	x				
Duchess of Leamington		x	x	x		x
Mariana Vincent			x	x	x	x
Mrs. St. Aubyn		x	x	x		x
Kathleen	x			x		x
Lady Farthingale			x	x		
French lodging-house keeper					x	

"A careful study of this plot with the text will reveal that two minor characters can be cut out entirely, Lord Manly and Lady Farthingale, and that one person can be assigned to read two parts; for example, the plot shows that the Prince of Wales does not appear until Act II, and Mr. Abrahams appears only in Act I, so that the same person can read both parts, if he has the ability to enter into the simulation and reading of two different characters successfully, as most readers can. Lord Manly can be cut out entirely, or left for one amusing incident in the ball-room scene; if retained, the part is so cut that he appears only in Act II, and as Mortimer does not appear in this act, the same reader can present both characters. The parts of the Duchess of Leamington and the French lodging-house keeper can be doubled in a similar way. The two footmen and the two bailiffs can appear as 'super' on the play-bill, if these are provided, and the parts assigned to any of the characters that can read them without interfering with their own appearance. The reader taking the part of Vincent can easily read the three speeches of Bendon without bringing confusion to the minds of the listeners, since Bendon is merely a mouth-piece for announcements. The two bailiffs and Simpson can be distributed among the others, but if there are enough available readers, an additional one could be used to advantage for Simpson and the first bailiff. Sometimes the one reading the stage directions can take a footman's lines or other brief parts as super.

"4. **Assigning the Characters.**—a. Assign the parts to persons who are good readers; this is the first essential to a successful dramatic reading. Clear enunciation, correct pronunciation, intelligent interpretation of the lines, proper emphasis, and *dramatic feeling* are the prime requisites to good reading. There are good readers in every community, and frequently these readings will discover unexpected talent, while practice will develop others. It is quite worth while to help in

restoring the lost art of reading aloud when it will give pleasure to many people.

"b. Assign feminine parts to women, and masculine parts to men, especially if the reading is to be presented before an audience. It is possible for women to take all the parts for small group readings, such as a woman's club presenting a play for its regular program.

"c. As nearly as may be, assign the parts to persons who characterize them; for example, the character of Sir Anthony Absolute should be given to an older man, while for his son, the dashing Captain Jack, a younger man should be chosen, other things being equal. Lydia Languish should be young, and Mrs. Malaprop older.

"d. Make the assignments long enough in advance of the reading for the readers to become familiar with the play and their own lines. Have a copy of the text for each of the leading characters for individual study before the play and for greater ease in reading during the play. Two minor characters can share a copy together. Require careful study of the play by all the readers, each paying close attention to the stage directions that accompany his part, as they provide the guide for his emphasis and manner. For example:

"**Mariana** (*a little coquettishly*) Well, what sort of a hand shall I deal you?
"**Beau** (*with great meaning*) Yours!
"**Mariana** (*with equal meaning*) Are diamonds trumps?
"**Beau** (*reproachfully*) No. Hearts!
"**Mariana** (*lightly*) I haven't one in the pack.

"5. **Stage Directions.**—a. The stage directions (accompanying the text but printed in italics) are orders for the actors in carrying out the business of the play. They are either a guide to utterance (see example above) or directions for movements on the stage. When the play is presented as a reading, the directions for tone of voice and manner should be carefully heeded, while those for action can be carried out

only in small part, as a reader turns to address now one character, now another, or can simulate some minor movements, or make some of the gestures indicated.

"In extended dialogue, these italicized directions often appear in the midst of a speech. They are to be regarded simply as a guide for the actor (reader) and are not to be read by the stage manager, except in rare instances. The rule should be, never to interrupt a speaker by reading stage directions, as they interfere with the artistic rendering of his part. The context, with the emphasis of the reader and such action as he can simulate, will give the desired impression. It has already been explained how occasional necessary stage directions can be interpolated by the reader.

"b. One person should be responsible as 'stage manager,' which involves some work and responsibility, even if a play is already chosen and cut. It means a careful study of the play, its history, characters, and plot; also of all its lines and accompanying stage directions, for three reasons: first, to select the readers for the different parts and conduct the rehearsals; second, to outline at the time of the reading, in brief introductory remarks, enough of the history of the play and its setting to put the audience *en rapport* with the readers; third, to read such stage directions as may be necessary during the progress of an act.

"The 'stage manager' (it adds to the illusion of a dramatic reading to use as many dramatic and stage expressions as possible), steeps himself in a knowledge of the play, by reading the introduction and such other articles as are available, and passes on the knowledge thus gained to the players, to help their understanding and interpretation. *The Rivals* finds exposition in *The Autobiography of Joseph Jefferson* (same in *Century,* vol. 40, pp. 717–22, Sept., 1890); and in *Scribner's* for March, 1906, is an article by Francis Wilson on *Jefferson and the All-Star Cast of The Rivals. McClure's* for February, 1914, pp. 41–44, gives interesting comment on *Disraeli.* Wil-

liam Winter's *Life of Richard Mansfield* devotes a chapter to the real *Beau Brummell* and to Mansfield's interpretation of the character. For other plays criticism or description can generally be found.

"After the brief introduction about the play, the stage manager depicts briefly the setting of the stage for the first act, omitting such details as *door, left center, table at right, desk at left,* etc., as no audience can visualize such minute directions. Include only the general setting in presenting a scene; be an impressionist, not a realist. When costumes and characters need to be described, which does not often occur, let it be at the beginning of an act, in connection with the stage setting. A play bill, if used, can be made to help the stage manager in these descriptions.

"Since there is no curtain and no scene shifter to mark the beginning of each act, the stage manager must give a description of the setting, and when stage directions are necessary during the progress of an act, read them in a matter of fact manner, yet clearly and distinctly.

"The reading of stage directions wherever they are retained should be as much expected by the readers as the response of any character. Otherwise there would be confusion, a character and the manager beginning to read at the same time. It is for such points as these that the one in charge of the reading needs to make a careful study of the play, and to give explicit directions to the readers for the sake of an artistic production. All the books should be marked alike for the cutting and the interpolations of both readers and stage manager.

"6. Rehearsal.—a. At least one rehearsal, with all readers present, should be held; two or even three are advised if it is the first time that such a reading has been attempted. After a few plays have been read, readers who are accustomed to one another can present a reading without rehearsal, if the books indicate all the directions and necessary changes, and if

each one has studied his own part carefully in advance. But even then, one rehearsal is still advised for smoothness of presentation and the finest interpretation of the play. Without a rehearsal, some of the readers are apt to read the lines first and take in the meaning afterwards.

"b. In conducting the rehearsal, the stage manager seats the company in a semi-circle, with as wide an arc as the space permits. The leading character should be in the center, the others placed on either side in such a way that those who converse most together can do so easily and with the best result for the audience. It is more effective to have the main characters talk to one another across the space, than to have them seated side by side. The minor characters can be seated wherever they can best share a book when their turn comes. Much depends on a good seating arrangement, and a rehearsal gives opportunity to try several.

"c. The stage manager introduces each act and scene by describing the setting of the stage, as he will on the occasion of the reading, to give the cue for the first speaker. A rehearsal tries out the play and shows the need of retaining or rejecting various stage directions, as nothing else can. Often it is difficult to determine fully what stage directions are needed until the play is read by the characters. It is a safe principle to eliminate every stage direction possible.

"d. As the play progresses, each character reads his lines in turn, with all the emphasis, expression, art, and eager alertness that he is capable of putting into his interpretation of the part. The most important rule to observe is the quick taking of the cue. There should be no pause between the readers, but each should take his cue speedily, even letting his words overlap those of the preceding reader as they might in conversation. The dialogue should move rapidly, else the play loses interest and point. Since there is no action, *exaggeration* in the reading is essential to convey the necessary spirit to the

audience. The readers should 'let themselves go,' watching themselves constantly, and helping each other in keeping the reading spirited.

"e. Pronunciation, especially of ambiguous terms and proper names, should be studied and made uniform at the rehearsal. For example, in *Disraeli,* it would seem strange for some of the company to pronounce the name Beaconsfield as Bĕk′-ŭnz-fēld, and others, Bē′-kŭnz-fēld, the former being the pronunciation used professionaly.

"7. **Play Bills.**—A play bill not only helps to keep up the fun of 'making believe' a real play, but aids the audience in following the characters. Besides, as in companies of real players, parts are often doubled, as already explained; the play bill showing this makes it possible for the audience to follow the reading with clearer understanding. These programs can generally be run off on a mimeograph or multigraph, making the cost so very little that they need not be omitted. They can be made to supplement the stage directions by giving some descriptions of the characters, their relations, appearance, foibles, etc. The outline of acts and scenes can be added, also the setting of the play in time and place.

"A description of characters can often be added, especially on play bills for Bernard Shaw. In this manner some of his clever characterizations can be utilized, which would otherwise be lost in the cutting. The following excerpts from a play bill for a reading of *The Devil's Disciple* are an example:

"Mrs. Dudgeon .....Mrs. Danby

"An elderly matron with a bitter temper and a fierce pride, who has worked hard and got nothing by it except dominion and detestation in her sordid home, and an unquestioned reputation for piety and respectability among her neighbors. Being exceedingly disagreeable, she is held to be exceedingly good.

"Essie .....Miss Arnold

"Peter Dudgeon's irregular child; a wild, timid-looking creature.

"Christy .....Mr. Jenner

"Mrs. Dudgeon's second son; a fattish, stupid, round-faced man.

"**Anthony Anderson** .....Mr. Jones

"A shrewd, genial, ready Presbyterian divine. No doubt an excellent parson, but still a man capable of making the most of this world, and perhaps a little apologetically conscious of getting on better with it than a sound Presbyterian ought.

"**Judith Anderson** .....Mrs. Myers

"The minister's wife, pretty and proper and lady-like. Rather a pathetic creature to any sympathetic observer who knows how rough a place the world is.

"**Lawyer Hawkins** .....Mr. Moore

"A brisk, middle-aged man, looking as much squire as solicitor.

"**Richard Dudgeon** .....Mr. Estes

"Mrs. Dudgeon's elder son, the reprobate, *'The Devil's Disciple.'*

"**General Burgoyne** .....Mr. Hotchkiss

" 'Gentleman Johnny,' a man of fashion, gallant enough to have made a distinguished marriage by an elopement, witty enough to write successful comedies, aristocratically connected enough to have had opportunities of high military distinction.

"*Place:* Websterbridge, N. H.

"*Time:* 1777.

"*Act I.* Mrs. Dudgeon's house.

"*Act II.* Mr. Anderson's house.

"*Act III.* (1) Guard room; (2) Council chamber; (3) Market place.

"A complete play bill for *Beau Brummell* is given, as an example of the simpler form.

"BEAU BRUMMELL

Written for

RICHARD MANSFIELD

by

Clyde Fitch

"The Persons of the Play

"**Beau Brummell** .....Mr. Ewing
"**Prince of Wales** .....Mr. Beatty
(Afterwards King George IV.)

"Reginald Courtenay .....Mr. Schatz
(Nephew to the Beau).
"Lord Manly .....Mr. Dudgeon
(A fop of the period.)
"Richard Brinsley Sheridan .....Mr. Lester
"Mortimer .....Mr. Dudgeon
(Valet and confidential servant to the Beau.)
"Oliver Vincent .....Mr. Bascom
(Self-made merchant, father of Mariana.)
"Mr. Abrahams .....Mr. Beatty
(Money-lender.)
"Simpson .....Mr. Moyse
(Footman to Beau.)
"Bendon .....Super.
(Prince's footman.)
"Bailiffs ..... Super and Mr. Moyse
"Mariana Vincent .....Mrs. Beatty
(Beloved by Beau and Reginald.)
"Mrs. St. Aubyn .....Mrs. Koelker
(Anxious to captivate the Prince, but unwilling to resign the Beau.)
"The Duchess of Leamington .....Mrs. Daniells
(Anxious to please.)
"Kathleen .....Miss Humble
(Irish maid of Mariana.)
"French Lodging-House Keeper .....Mrs. Daniells
"Reader of stage directions .....Miss Hazeltine
"*Time.* London, about 1819.
"*Act I.* Scene 1—the Beau's dressing-room.
Scene 2—The Beau's reception-room.
"*Act II.* The ballroom at Carlton House, the residence of the Prince-Regent. The Beau reprimands the Prince.
"*Act III.* The Mall. The Prince gives the cut direct to the Beau.
"*Act VI.* Scene 1—(Six months later) Mr. Brummell's lodgings in Calais
Scene 2—Attic in Caen. A phantom supper."

Plays Adapted for Dramatic Reading.—Below is given a list of plays suitable either for dramatic reading or group reading. All of them have been used with great success, and from this collection plays may be selected that will prove suit-

able for many occasions of community interest. Notes as to the character of the plays, and characters necessary are appended.

Long Plays

BARRIE, *The Admirable Crichton.* 4 acts. 11 copies. Charles Scribner's Sons, New York, $1.50.

7 men, 7 women characters. Some can be doubled. Good satirical comedy. Shows how the butler takes command of a shipwrecked party of aristocrats. Delightful stage directions.

BELASCO, The Return of Peter Grimm. 10 copies. In G. P. Baker's *Modern American Plays,* Harcourt, Brace and Company, New York. $2.50.

Play with American setting and theme based on psychical research. Difficult, but effective. Two acts only need be read. Success depends upon reading the part of Peter. 6 men, 2 women, 1 child. (Child's part may be read by girl or young woman.)

FITCH, *Beau Brummell.* 4 acts. 9 copies. Standard Library Edition, Samuel French, Inc., New York. $.75.

Comedy with serious ending, eighteenth century setting. Not difficult, although the part of the Beau must be well done. 10 men, 7 women. Minor parts can be doubled.

GOLDSMITH, *The Good Natured Man.* 5 acts. 12 copies. Riverside Literature. Series No. 181, Houghton Mifflin Company, Boston. $.28.

An old and little-known play that is always effective. Not difficult, and has good lines when well read.

HORD, *Tyndale.* In 4 episodes. 8 copies. The Century Co., New York. $.50.

A play built around the life of Tyndale, the first translator of the Bible into English. The character of Tyndale, which is the only one which carries through four episodes, calls for an especially good reader. Six readers carry the other parts, assuming different characters in each scene. An admirable play for church and Sunday-school purposes.

JEROME, *The Passing of the Third Floor Back.* 3 acts. 13 copies. Dodd, Mead & Company, New York. $1.50.

Difficult. Complicated action makes unusual demands on the stage manager. Should be attempted only by practised readers

before an audience accustomed to this type of entertainment. Very effective when well done. 6 men, 6 women.

PARKER, *Disraeli.* 4 acts. 10 copies. Dodd, Mead & Company, New York, $1.25.

13 men, 6 women. Minor parts can be doubled. Play of English politics. Has been read successfully before many audiences. Calls for skilled reading of men's parts. One of the plays best adapted for reading.

ROBINSON, LENNOX, *The Whiteheaded Boy.* 3 acts. 10 copies. G. P. Putnam's Sons, New York, 1921. $1.75.

5 men, 7 women. Delightful Irish comedy. A suggestion of dialect necessary, although a broad brogue is not called for. Stage manager should also read with a touch of Irish.

SHAW, BERNARD, *Arms and the Man.* 3 acts. 8 copies. Brentano's, New York, $.75.

Satire on military pretentiousness, with brilliant dialogue. 4 men, 3 women. One of the simplest of Shaw's plays to give.

————, *Captain Brassbound's Conversion.* 3 acts. 12 copies. Brentano's, New York, 1913, $.75.

Difficult, calling for several exceptionally good men readers. The one woman's part also makes unusual demands. One cockney and one Scotch dialect part.

————, *The Devil's Disciple.* 3 acts. 9 copies. Brentano's, New York, 1913. $.75.

Play of Puritan New England, 1777. Plot excellent, stirring incident, dialogue and characterization fine. 11 men, 8 women. Not difficult, and one of the most effective of Shaw's plays. Recently revived on the stage.

SHERIDAN, *The Rivals.* 5 acts. 10 copies. Riverside Literature Series, No. 196, Houghton Mifflin Company, Boston, 1910. $.28.

Favorite old comedy. Easily read. Has been cut considerably. 8 men, 4 women.

————, *The School for Scandal.* 5 acts. 12 copies. Standard Drama, Samuel French, Inc., New York. $.75.

Eighteenth century comedy of manners. Witty dialogue. Easy to read. Has been cut. 12 men, 4 women. Minor characters doubled.

THOMAS, A. E., *Her Husband's Wife.* 3 acts. 7 copies. Samuel French, Inc., New York. $.75.

Modern comedy for 3 men, 3 women. Has been cut for this reading.

One-Act Plays

BARRIE, SIR JAMES M., *Half Hours.* Four one-act plays. 4 copies. Charles Scribner's Sons, New York, 1914. $1.25.

The Will and *The Twelve Pound Look* have been read successfully. The former (in three scenes) has bright lines, but ends on a note of tragedy. Can be read by 3 men and 1 woman. *The Twelve Pound Look* reads sparklingly. Has one especially good woman's part (played by Ethel Barrymore) 2 women, 1 man.

BROWN, ALICE, *Joint Owners in Spain.* 5 copies. Baker's Royalty Plays, Walter H. Baker Company, Boston, 1914. $.35.

Scene in an old ladies' home. Humorous with underlying pathos. New England dialect; not difficult. 4 women.

GALE, ZONA, *Uncle Jimmy.* 8 copies. Walter H. Baker Company, Boston, 1922. $.50.

For 3 men and 5 women. Presents one of Zona Gale's characteristic village scenes. Uncle Jimmy had always wanted to travel, but when the opportunity came, he couldn't quite bring himself to go.

GLASPELL, SUSAN, *Suppressed Desires.* 3 copies. In her volume called *Plays,* Dodd, Mead & Company, New York, $2.00.

For 2 women and 1 man. Bright, witty satire on psychoanalysis. Audiences respond readily.

————, *Tickless Time.* 7 copies. In *Plays,* Dodd, Mead & Company, New York. $2.00.

For 2 men and 4 women. Comedy of an idealist who wants to abandon all clocks and live by the sun, his sympathetic but puzzled wife, his scoffing friends, and Annie, the cook, who tries to time a meal by the sun-dial.

GOODMAN, KENNETH S., *Dust of the Road.* 5 copies. Norman Lee Swartout, Summit, New Jersey, 1913. $.50.

For 3 men and 1 woman. A Christmas miracle-play. Has a realistic setting—a Middle Western farm-house. Very affecting human situation. Reads easily, and its symbolism is not difficult to grasp.

GREGORY, LADY, *Seven Short Plays.* 6 copies. G. P. Putnam's Sons, New York, 1909. $2.00.

Hyacinth Halvey, Spreading the News, The Workhouse Ward, and *The Travelling Man* (religious) read especially well. Some skill in reading the lilting Irish speech is required

HANNA, TACIE MAY, *Upon the Waters.* 6 copies. In *Drama,* xiv, 58–62, November, 1923.

A Christmas play, on the theme that it is more blessed to give than to receive. Characters, an elderly woman and her well-meaning relatives who try to make her happy by giving her worldly comforts when what she really wants is an opportunity to share what she has with others. 4 women, 2 men.

HAWKRIDGE, WINIFRED, *The Florist Shop.* 5 copies. In *Harvard Plays,* ed. by G. P. Baker ("Plays of the Harvard Dramatic Club"), Vol. II, 1st series, Brentano's, New York, 1918. $1.25.

Humor and sentiment. Leading character a sympathetic saleslgirl who takes an interest in the heart affairs of her patrons. Calls for good readers. 3 men, 2 women.

ILSLEY, SAMUEL M., *The Feast of the Holy Innocents.* 5 copies. In *Wisconsin Plays, Second Series,* The Viking Press, New York. $1.50.

Two old maid sisters plan to go to the city, to attend the consecration of the Bishop, and plan secretly on Sarah Bernhardt in *Camille.* Delicate humor, easy to read. 5 women.

LINCOLN, JOSEPH C., *The Managers.* 4 copies. In *Short Plays,* D. Appleton and Company, New York, 1925. $.50.

A Cape Cod comedy for 2 men and 1 woman. Two old seafaring uncles are under the impression that they manage the affairs of their niece, quite unaware of how skilfully she manages them. Easy to give.

MILLAY, EDNA ST. VINCENT, *Two Slatterns and a King.* 4 copies. In *Modern Plays,* D. Appleton and Company, New York, 1921. $.50.

A morality play in verse, showing the part that chance plays in our lives. Light and easy to read. Little stage-directing required. 2 men, 2 women, or 1 man, 3 women. Very short.

MORLEY, *Good Theater.* 6 copies. Doubleday, Doran & Company, Garden City, New York. $.50.

For 4 men and 1 woman. Francis Bacon and Will Shakspere strayed into the lobby of a modern theater with a typical musical comedy in progress within. This is the scene imagined in Mr. Morley's little skit. Very effective for audiences who know their Elizabethan background.

————, *Rehearsal.* 7 copies. Doubleday, Doran & Company, Inc., Garden City, New York. $.50.

Characters are a group of amateurs in the act of rehearsing a play, an Irish peasant tragedy. For groups that have had any

actual experience in putting on plays it will be delightfully humorous. 6 women.

————, *Thursday Evening.* 5 copies. D. Appleton and Company, New York. $.50.

Amusing domestic comedy. Reads easily, and goes particularly well before women's clubs. 3 women, 1 man. (Another play by Morley, *Bedroom Suite,* in *The Outlook,* cxxxiii, 79, January 10, 1923, could be used as a dramatic reading.

OGLESBEE, DELLE H., *The Ten Fingers of François.* 7 copies. In *Drama,* xiv, 65–69, November, 1923.

A Christmas miracle-play of old Provence. Tells the story of a little peasant boy with a talent for woodcarving, and brings out some of the quaint old Christmas customs. 2 men, 1 woman, 5 children.

————, *The Princess Whom No One Could Silence.* 6 copies. Publications of the Recreation Department. No. 1, 1917, Chicago School of Civics and Philanthropy, 2259 South Michigan Avenue, Chicago.

Adapted from a fairy-tale. Has been used as a curtain-raiser. Can be read by girls.

————, *A Tramp and a Night's Lodging.* 4 copies. Publications of the Recreation Department, No. 3, 1920, Chicago School of Civics and Philanthropy, 2259 South Michigan Avenue, Chicago. $.10.

Based on a Swedish fairy-tale. Plot similar to Yeats' *Pot of Broth.* 2 women, 1 man. Very short. May be used to introduce or round out a program.

REELY, MARY CATHERINE, *Early Ohios and Rhode Island Reds.* 6 copies. Perine Book Co., Minneapolis, 1921. $.35.

Rural comedy that goes well in country and village communities. Easy to read. One Norwegian dialect part for a woman. 3 women, 2 men.

————, *The Lean Years.* 5 copies. In *Three One-act Plays.* Walter H. Baker Company, Boston, 1924. $1.00.

A farm play. A father and mother, prosperous and in the prime of life, are reminded of their early struggle by a thoughtless remark of one of their children. The scene "cuts back" to give a picture of those lean years. 2 men, 2 women.

————, *A Window to the South.* 8 copies. In *Three One-Act Plays,* Walter H. Baker Company, Boston, 1924. $1.00.

Play of farm life for 5 men and 3 women. Not difficult, but calls for one especially good woman reader. A woman's thwarted

desire for a south window in her kitchen is the basis of the tragedy.

SLADEN-SMITH, F., *St. Simeon Stylites.* 6 copies. In Herbert, A. P., and others, *Double Demon,* British Drama League Plays, D. Appleton and Company, New York, 1924. $2.00.

For 4 men and 1 woman. The saint posed on his pedestal and the pilgrims who do him homage are the characters in this highly sophisticated comedy. Recommended only for groups of considerable experience.

WOLFF, OSCAR M., *Where But in America.* 4 copies. Baker's Royalty Plays, Walter H. Baker Company, Boston. $.35.

Characters, a young married couple and their maid. Theme, that nowhere but in America could a maid rise to such a position of dignity and importance. Maid should have a suggestion of Swedish dialect. 1 man, 2 women.

YEATS, WILLIAM BUTLER, *A Pot of Broth.* 4 copies. In his *Plays in Prose and Verse,* The Macmillan Company, New York, 1924. $2.50.

Irish comedy in which a clever beggar beguiles a stingy peasant woman into giving him a pot of broth. 2 men, 1 woman.

CHAPTER IX

COMMUNITY MUSIC

BY

EDGAR B. GORDON

In this intensely practical and utilitarian age, we are disposed to measure every effort in terms of dollars and cents, and assume that every undertaking is for the purpose of financial gain. Cultural training has had to share the field of secondary education with vocational instruction; the training of people to make their living has become more and more a function of education. In musical education the same thing is substantially true, as schools of music are too often merely professional training-schools, looking upon every student enrolled as a potential artist or teacher. The individual who might undertake the study of music solely for the love of it, and for what it might mean in enriching his own and other people's lives, is almost lost sight of. This vocational point of view, and the disposition to give to every little ability an earning power has done more than anything else to decrease the amateur and recreational use of music. Today, the young lad who has learned to play the violin sufficiently well to make him of artistic value to his community is likely to aspire to a position in the neighborhood "movie" theater orchestra —a place which, once obtained, causes him to look upon his musical attainments from a vocational point of view. His interest in opportunities to use his skill thereafter is in proportion to the amount of remuneration he is to receive.

The Amateur.—The amateur has played an important part

in the musical development of every race of people musically great. The biographies of the great musicians are full of references to the evenings of chamber and other forms of music which absorbed the leisure life of the family and friends who gathered solely for the joy of engaging together in the production of good music.

This side of American musical life is one but slightly developed and, in view of the forces which are threatening family life, is a phase of effort which needs especial emphasis. Fortunately there is promise of great improvement through the movement looking to the development of a larger and finer recreational life which is being promoted chiefly through organized public recreation and through the recognition of the importance of education for leisure in secondary schools.

It is a matter of statistics that 80 per cent of the crimes of the country are committed between the hours of six and twelve at night. This would indicate that during the hours of labor, people are comparatively safe from the dangers of transgression of law; but that when the hours of leisure come, temptations are multiplied and opportunities for wrong-doing are grasped. This is but a confirmation of the old proverb, "The idle mind is the devil's own workshop."

So important has the problem become, that public school systems are developing elaborate programs of recreation in connection with their work, and high schools are classifying certain subjects as "leisure occupation," meaning that they are desirable forms of recreation. This move is a significant one, for it marks a gradual shifting from the vocational point of view to one which recognizes the importance of training children and young people for the profitable employment of their leisure time.

The mechanization of industry, with its rapidly developing system of automatic machinery, is not only reducing the hours of labor, but is also relieving thousands of workers of the necessity of serving apprenticeships for the acquirement of skill.

Such a situation makes the individual peculiarly susceptible to environmental influences, so that it is not strange that the number and variety of commercialized amusements of a questionable type have developed enormously during the past few years.

Another factor of importance in connection with the artistic development of our country is that with the marvelous music-reproducing instruments such as the phonograph, "vitaphone," and player-piano, and the still more remarkable music-transmitting instrument, the radio, there is a pronounced tendency for most people to take their musical enjoyment second-handed. Thus people serve merely in the capacity of listeners. This at best cannot but be a negative form of musical enjoyment.

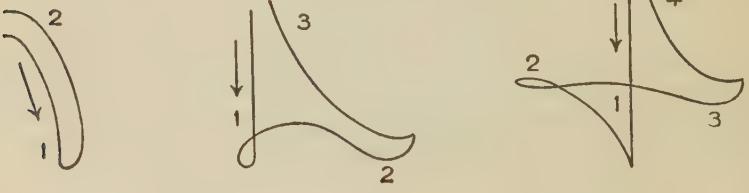
The community music movement sprang up more or less spontaneously a few years ago as a means of counteracting this negative, nonparticipating form of enjoying music, the theory being that there are not only physical but positive spiritual benefits derived from an active participation in the production of good music. Furthermore, this negative tendency seemed to be depriving people generally of a form of leisure occupation which has been a part of the race-life from the very dawn of history.

The first manifestation of the community music movement, therefore, was a revival of an age-long habit of singing together—community or informal singing which was of a kind in which all might share. So long had the people been silent that early attempts merely sought to overcome the inertia and indisposition of people toward singing. Eventually, however, intelligent music-leaders became aware of the genuine musical possibilities of the informal singing movement, and began to seek for lovely artistic effects. Under competent leadership, it was discovered to be possible to take an average group of persons and in the space of a few minutes' time obtain some really beautiful singing. To do this, however, requires qual-

ities of leadership of the highest order, for it is necessary to create a new attitude of mind on the part of a large portion of the group in order that it may be lifted out of its lethargy and disposition to engage only perfunctorily in singing.

The qualities of leadership essential for the accomplishment of this result are personality, knowledge of crowd psychology, a genunie sensitiveness to the beauty of the song material, and at least an elementary song-leading technique. Personality is placed first in these essentials because presumably a large portion of the group will have little or no knowledge of music. The ability of the leader, therefore, must be rather in the direction of impressing his personality upon the group and of creating in it the desire to sing. First of all, he must relieve the occasion of any formality which is likely to inhibit the more timid, and by good-natured cajolery create a singing mood. He must also be sensitive to the reaction of the group to his efforts and be ready instantly to change his plans to meet unexpected situations. It frequently happens that the songs he has planned to use are not interesting or effective; therefore, he must quickly sense the situation and substitute other material.

The time-beating technique may be of the most elementary character. The ability to beat the duple, triple, and quadruple rhythms is sufficient. It is also essential to know how to develop a neat attack and release. This equipment plus an elementary knowledge of sight reading and a "feeling" for the songs is the minimum equipment of a technical nature which the song-leader should have. The following diagrams represent the above-mentioned beats:



To secure a good attack, the first beat should be preceded by a preliminary beat which serves as a cue for the performers. In the same manner, the performers should be given a cue in the form of a slight gesture of the hand or of the baton to indicate the moment of release of the last tone of the piece.

Song Material.—For informal singing, familiar songs of the folk-song type are generally used. There are now available a number of collections of songs for this purpose. In choosing a group of songs, it is wise to have as wide a variety as possible. Songs of different moods should be placed in contrast with one another. The clever leader will recognize that the singing mood must be developed; therefore he should have the group sing at least two or three songs without intermission. The first song to be selected should be one that will be likely to obtain the largest response. Many people will attempt to sing a patriotic song as a sense of duty when, for all other kinds of songs, they are inclined to remain mute. Another point of importance is to conclude the singing with a song which leaves the group in the most desirable frame of mind. The range of mood should extend through the patriotic, noble, heroic, sentimental, and tender, to the humorous, and even to the nonsensical. Music is not fulfilling its full function unless it can carry the group through the whole range of human emotional experience.

Each song that is to be sung should be introduced by some appropriate word of comment which will intensify the interest and desire to sing it. These prefatory remarks have the tendency further to keep the occasion informal. The comment may be something pertaining to the beauty of the song, the composer, or the conditions under which the song was written, or it may be any little remark which may add a touch of human interest. This practice is almost a universal one among successful song-leaders. There is danger, however, of one's becoming verbose and spending too much time in this manner. The right thing said at the right time will add immeasurably

to the enjoyment of the occasion, but the wrong thing, or even too much of the right thing, is sure to become tiresome.

Obviously, beautiful and artistic singing cannot be obtained from a group without the introduction of some features of drill. A lovely ritard or an adequately built-up climax cannot be obtained from an informal group the first time the song is sung. The question then is, to what extent may the song-leader go in the matter of drill without having the occasion degenerate into a singing-school in which the mechanics of performance take precedence over singing for sheer enjoyment. This question may be answered by saying that the whole thing depends upon the personality and skill of the leader. If he possesses a capacity for inciting the interest of the group in obtaining these artistic effects, then there is little danger. If, on the other hand, he becomes a drill-master to the point where the group becomes weary and bored, then the whole intent and purpose of the singing is defeated.

To accomplish worth-while results will tax the ingenuity and resources of any leader, and it is an artistic challenge worthy of the best efforts of any one, whoever he may be.

Formal Singing.—Worthy as is the so-called community singing, it falls short of reaching its ultimate possibilities if there does not result the gradual development of groups of people who are able to engage in real choral music. While in informal singing we are not primarily concerned with having the four parts—soprano, alto, tenor, and bass—adequately represented, there should gradually evolve a selected group which represents the four parts in proper balance and is thus able to perform compositions somewhat beyond those of the folk-song type. Such a group can become the nucleus for a community chorus.

The problem is one of properly bridging the gap between the two types of singing. It is possible, however, by the use of proper materials and by a selective process in making up the

community chorus, to effect this transition. As an illustration of a desirable type of material, the following selections are suggested: "Pilgrim's Chorus," Wagner; "The Lost Chord," Sullivan; "Send Out Thy Light," Gounod; "Largo," Handel. All of these songs, together with others of similar type, are now available in the song-collections listed at the end of this chapter.

Instrumental Music.—The community music movement has developed to the point where it also includes instrumental music. The various activities might also be divided into two general classes, informal, which is wholly recreative, and which requires little training; and formal, which demands skill upon some instrument. The use of the harmonica is a popular example of the informal type of instrumental music. This lowly instrument has a great vogue at the present time on playground and as a recreative adjunct to public school music. Properly the instrument should be called a "melodica" rather than a harmonica, because, as a matter of fact, its harmonic possibilities are extremely limited, whereas as a melodic instrument, it is quite effective. On the ordinary harmonica it is possible to play only two chords; therefore, it is of little value. By a proper manipulation of the tongue, however, it is possible to block out the chord and produce only a melody tone, thus making the instrument available as a solo instrument. With an adequate accompaniment upon the piano, guitar, or ukulele, an effective simple form of instrumental music may be produced. Harmonica bands, sometimes of very large size, are in existence all over the country at the present time.

The ukulele is an instrument of similar capacity. It may be learned by the diagrammatic method, that is, from charts showing the chord positions on the finger-board, rather than from musical notation, and any person with a musical ear may learn to play it in an exceedingly short space of time. It

makes an admirable form of soft accompaniment for singing, and is extremely valuable for all kinds of informal social gatherings.

Although easy to play, the mandolin and the guitar possess musical possibilities far in excess of those instruments just mentioned. In fact, among the Italian people, with whom these instruments are very popular, orchestras made up of these instruments play a wide range of interesting and worth-while music. The mandolin is fingered in precisely the same way as the violin; so that any violin player can transfer whatever skill he possesses to this instrument in a few hours' time. The guitar makes an admirable accompaniment for the mandolin, and a small vocabulary of chords, all that are essential for the performance of a large number of pieces, may be easily learned. As a type of informal instrumental music, the mandolin and guitar club (in which may be included flute, violin, mandola [a larger form of the mandolin], cello, and even the Italian harp) is strongly to be recommended. With small musical knowledge and a limited expenditure of time and funds, many groups of persons might find outlet for their musical cravings through this form of instrumental music.

Formal Music.—The band is of course the most stimulating and valuable instrumental organization of the community. Its power to enliven community celebrations, to give summer night concerts and to put zest into community enterprises generally, makes it an organization worthy of cultivation. While it is a long process to develop a really fine symphonic band, a very fair community band under proper leadership may be developed within the period of one year. Throughout America to-day, instrumental training is being incorporated into the music work of the public schools. It should be comparatively easy to have a band in any community that desires one. An important point in connection with the band, and for that matter, with other formal community musical organizations, is that the objective of the band must be truly one

of social service. The members should recognize that their organization has an important function to perform as a service organization to the community, and not, as frequently happens, regard it either as an organization designed to gratify merely the musical hunger of the individual members, or as a means of obtaining additional personal revenue. In some States the value of the band as a community organization has been recognized to the extent that it is possible to levy a tax for its maintenance.

The orchestra, from the point of view of musical growth and value, is by all odds the most desirable form of instrumental activity. The development of a real orchestra, however, is dependent upon obtaining a body of string players in sufficient numbers and balance to provide the main body of the orchestra. A real orchestra is not possible without violins, violas, cellos, and string basses. In addition there need to be a flute, clarinet, oboe, bassoon, trumpets, French horns, trombone, and percussion (drums). Until recently an instrumentation such as the one just described would have been regarded as impossible to obtain, but through the development of class instrumental teaching in the public schools, players upon all of these instruments are now found in increasing numbers.

Musical Competitions.—As a means of developing interest and skill of performance in the field of vocal and instrumental music, musical competitions of all kinds are now being conducted throughout America. In many counties in some of the States, what are known as group song contests are conducted each year among the rural schools. The plan which is usually employed is the selection by each school of a small squad of singers to represent it in the township preliminary contest. A certain list of songs, announced in advance, must be known by all contestants. At the time of the contest, the captain of each team draws to ascertain which song his group shall sing. In addition to this song, all contesting groups must sing one song in common. Winners in the preliminary contests

compete in a final contest held at the county-seat in the spring of the year. This form of contest has been of immense value in stimulating music in the rural communities.

The music memory contest has also been popular throughout the country. Its motive is to develop a familiarity with some of the great musical compositions of the world purely upon a hearing basis. Such contests have been made the point of departure for real courses in the appreciation of music.

Of far greater significance, however, are the great musical competitions held for high school students in many States of the Union. These have developed to the point where as many as 4,000 contestants appear, and the quality of their work is extraordinarily high. The value of such competition is incalculable. There is a feeling, however, that by degrees the competitive features may be minimized and there may be developed a larger interest in the music festival idea. In some States this is already taking form in what are called tri-city music festivals. Three communities of similar size enter into an agreement whereby the musical resources of two of the communities join forces with the third in the production of a two-day music festival. The festival, of course, is rotated from one community to the other from year to year. Such undertakings have been found to be of great value in the promotion of neighborliness and the spirit of good-will.

Music in the Home.—We hear a great deal these days about waning influence of the home and the disintegration of home life. The multiplied activities of all kinds which absorb the attention of the various members of the family circle are, for the most part, of a character which take them away from home. The head of the family, with his lodge, club, and other interests, finds his attention thus absorbed during the greater part of his waking hours. The mother with her church, club, and social duties is also busily employed, while the children of the family with their scouting, athletics, and other activities too numerous to mention, are in some respects the busiest mem-

bers of the family. The all-prevailing popularity of the "movies" and the automobile contribute the last and final means of luring the family away from the fireside. The person who jocularly referred to the modern home as a service-station spoke more than half the truth. The very multiplicity and diversity of interests of the several members of the family have a tendency to reduce to a minimum interests which they have in common.

In all probability little can be done in the way of reducing the number of outside attractions; therefore, the only possible remedy seems to be to make more effective and vital the few remaining family relationships. A deliberate attempt must be made to find family projects which have a common interest and which may be cultivated to such a degree that they will compensate for that which is lost.

In the home of other days, next in importance to the family altar was the effect upon the unity of spirit which came from the family's singing together. Many persons look back upon their youth and remember with the greatest affection the occasions when the family gathered about the old cabinet organ or the piano, and sang familiar songs and hymns together. The nearest approach to a modern substitute seems to be the noisy playing of the latest jazz pieces, usually by the daughter of the family. Notwithstanding the fact that music never had a greater popularity than at the present time, when a larger number of boys and girls than ever before are studying it, the degree to which music is used for the family enjoyment at the present time is very small indeed. In some instances, boys and girls in the same family are studying musical instruments of the band and orchestra type, and yet the brothers and sisters rarely, if ever, play for home enjoyment. Here again is the lure of the outside organization which is attracting them to participation at the high school or some other place.

A family that will deliberately organize itself so that music may be made an important unifying force in the group life

will be greatly aided in retaining some of the old type of family life.

Organizing the Community's Musical Resources.—It is customary for communities to measure their artistic development by the number of artists' recitals and professional concerts they can support, rather than by the number of people within the community who find joy in and have the ability to express themselves by artistic means. There has been too much emphasis placed upon the value of hearing good music, and not enough upon the value of participating in the production of it. The thrill and inspiration of hearing some one else perform a program of fine music is not to be compared with that to be gained from actually taking a hand in its production.

The resources of the average community in the way of providing its own entertainment are but rarely realized. Too often, persons and organizations are brought in to provide it when it could be supplied much more acceptably by the home folks. It happens frequently, too, that the various musical interests of the community are segregated into groups that have no points of contact, while if they were but correlated under some plan which would enable one group to reinforce the other, a much more effective development of community life would result. Groups are too frequently in competition with one another when they should be working under some coöperative agreement. The plan employed in some communities has been to form a central committee representing every musical interest, which serves as a coördinating and coöperating agency. This plan has resulted in some instances in the presentation by community groups of whole series of musical programs, for which season tickets are sold. The advantage of the plan is that the interests of the several groups and their constituencies become allied with the whole enterprise—a faet of great community value.

Here is a challenge, therefore, for public-spirited citizens and for service organizations to effect some correlation of the

artistic resources of the community upon a basis which will result in a maximum growth and the fullest possible expression of the community life.

The following song books are recommended:

Playground and Recreation Association of America, *Community Music* (C. C. Birchard & Co., Boston, 1926).

Twice 55 Community Songs No. 1 (The Brown Book) (C. C. Birchard & Co., Boston). $.15 each, postpaid; $13.50 per hundred, plus postage. Accompaniment book, $.75.

Twice 55 Community Songs No. 2 (The Green Book) (C. C. Birchard & Co.). $.25 each, postpaid; $20 per hundred, plus postage. Accompaniment book, $1.00.

Golden Book of Favorite Songs (Hall and McCreary, Chicago). $.20 each, postpaid; $15 per hundred, postage prepaid.

Gray Book of Favorite Songs (Hall and McCreary). $.20 each, postpaid; $15 per hundred, postage prepaid.

Twice 55 Games with Music (C. C. Birchard & Co.). $.15 each, $13.50 per hundred. Accompaniment book, $.75.

The National Bureau for the Advancement of Music, 45 West 45th Street, New York City, prints many valuable pamphlets selling for a few cents each.

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BANCROFT, *Games for the School Room, Home and Gymnasium* (The Macmillan Company, New York, 1909). Price $2.40.

JOHNSON, GEO. E., *Education by Plays and Games* (Ginn and Company, Boston, 1907). Price, $1.44.

GEISTER, EDNA, *Ice Breakers* (Womans Press, New York, 1921). Price, $1.35.

————, *Fun* (Womans Press, New York, 1923). Price, $1.25.

————, *It Is to Laugh* (George H. Doran Company, New York, 1922). Price, $1.25.

WELLS, *Social Evenings* (United Society of Christian Endeavor, Boston). Price, $.60.

CHELEY, *Social Activities for Men and Boys* (Association Press, New York, 1914). Price, $1.00.

ELMORE, *Practical Handbook of Games* (The Macmillan Company, New York, 1922). Price, $1.00.

WOLCOTT, *The Book of Games and Parties* (Dodd, Mead & Company, New York). Price, $2.50.

ANGELL, *Play* (Little, Brown & Company, Boston, 1912). Price, $2.00.

STECHER, *Games and Dances* (John Joseph McVey, Philadelphia, 1926). Price, $3.00.

150 Gymnastic Games (Boston Normal School).

JOHNSON, *What to Do at Recess* (Ginn and Company, Boston, 1910). Price, $.25.

Rural and Small Community Recreation; Community Recreation; Comrades in Play. (These three books, and much other valuable material, may be had from the Recreation and Playground Association, New York.) $.40.

ROHRBOUGH, *The Handy Kit* (Church Recreation Service, 510 Wellington Avenue, Chicago). (A series of pocket pamphlets issued periodically. Many good suggestions.) Price, $.25 per copy.

2. STORIES AND STORY-TELLING

CHELEY, *Told by the Camp Fire* (Association Press, New York, 1914). Price, $1.50.

ST. JOHN, *Stories and Story Telling* (The Pilgrim Press, Boston, 1918). Price, $.75.

BRYANT, *How to Tell Stories to Children* (Houghton, Mifflin Company, Boston, 1924). Price, $1.50.

LYMAN, *Story Telling: What to Tell and How to Tell it* (A. C. McClurg & Company, Chicago). Price, $1.25.

WYCHE, *Some Great Stories and How to Tell Them* (Newson & Company, New York, 1910). Price, $1.20.

PARTRIDGE, *Story Telling in Home and School* (The Macmillan Company, New York). Price, $1.60.

KEYES, *Stories and Story Telling* (D. Appleton and Company, New York, 1911). Price, $1.90.

CLARKE, *Guide to Mythology* (Baker Co., New York, 1910)). Price, $1.25.

LINDSEY, *Mother Stories* (Milton Bradley Company, Springfield, Massachusetts). Price, $1.50.

HARRISON, *In Story Land* (Central Publishing Company, Cincinnati, 1909). Price, $1.25.

PAULSON, *In the Child's World* (Milton Bradley Company, Springfield, Massachusetts, 1893). Price, $2.50.

BALDWIN, *Fifty Famous Stories Retold* (American Book Company, New York, 1912). Price, $.52.

BALDWIN, *Old Greek Stories* (American Book Company, New York, 1895). Price, $.60.

BLAISDELL and BALL, *Hero Stories from American History for Elementary Schools* (Ginn and Company, Boston, 1903). Price, $.80.

COE, *First Book of Stories for the Story Teller* (Houghton Mifflin Company, Boston, 1918). Price, $1.40.

MCMANUS, *In Chimney Corners* (Doubleday, Page & Co., Garden City, New York, 1899). Price, $1.75.

BROOKS, *Chivalric Days* (G. P. Putnam's Sons, New York, 1898). Price, $1.75.

BUXTON, *Stories of Early English* (Thomas Y. Crowell Company, New York, 1907). Price, pa. $.35, bds. $.60.

POTTER, *Peter Rabbit Stories* (The John C. Winston Company), Philadelphia). Price, $.75.

BAILY and LEWIS, *For the Children's Hour* (Milton Bradley Company, Springfield, Massachusetts, 1926). Price, $1.75.

Ozaki, *Japanese Fairy Tales* (A. L. Burt Company, New York). Price, $1.00.

Jacobs, *Indian Fairy Tales* (A. L. Burt Company, New York). Price, $1.00.

Bain, *Russian Fairy Tales* (A. L. Burt Company, New York). Price, $1.00.

Burgess, *Bed Time Stories* (Little, Brown & Company, Boston, 1915). Price, $.60.

Kipling, *Just So Stories* (Doubleday, Page & Co., Garden City, New York, 1902). Price, $1.90.

Lamb, *Tales from Shakespeare* (Forty-three different editions. All different publishers).

Harris, *Uncle Remus* (*Uncle Remus* books can be obtained from Houghton Mifflin Company, Boston; Frederick A. Stokes Company, New York; Dodd, Mead & Company, New York; and D. Appleton and Company, New York).

Stories for Telling or Reading around the Camp-Fire

The following list of camp-fire stories has been compiled by Mr. F. K. Mathiews, Chief Scout Librarian, of the Boy Scouts of America, and is contained in the *Handbok for Scoutmasters*. It is a very admirable collection, and is used here by permission:

1. Mystery Stories.—

Bangs, *Water Ghosts and Others* (Harper & Brothers, New York, 1898). Price, $1.25. (See chapter "Water Ghosts.")

Doyle, *Around the Fire Stories* (See story "The Brazilian Cat.")

Irving, *Tales of a Traveler* (The Macmillan Company, New York, 1909). Price, $.48. (See story "The Devil and Tom Walker.")

Davis, *In The Fog* (Charles Scribner's Sons, New York, 1902). Price, $1.50. (Story a little long; must be cut.)

Collins, *After Dark and Other Stories* (Dodd, Mead & Company, New York, 1912). Price, $1.25. (See story "A Terribly Strange Bed.")

French, *Great Ghost Stories* (Dodd, Mead & Company, New York, 1918). Price, $2.00.

Jacobs, *The Lady of the Barge* (Dodd, Mead & Company, New York, 1902). Price, $2.00. (See "The Monkey's Paw.")

Stevenson, *Island Nights' Entertainments* (Charles Scribner's Sons, New York, 1921). Price, $1.50 (See "The Bottle Imp.")

McSpadden, *Famous Ghost Stories* (Thomas Y. Crowell Company, New York, 1918). Price, $1.25.

2. Indian Legends.—

GRINNELL, *Blackfeet Indian Stories* (Charles Scribner's Sons, New York, 1913). Price, $1.50.

————, *The Punishment of the Stingy* (Charles Scribner's Sons, New York, 1902). Price, $1.15.

————, *Pawnee Hero Tales* (Charles Scribner's Sons, New York, 1902). Price, $3.00.

EASTMAN, *Wigwam Stories* (Little, Brown & Company, Boston, 1909). Price, $1.75.

3. Adventure Tales.—

BURR, *Around the Fire* (Association Press, New York, 1912). Price, $1.50. (Book of short stories, some of which are particularly good.)

SCHULTS, *With the Indians in the Rockies* (Houghton Mifflin Company, Boston, 1925). Price, $1.25. (Admirable story. Shortened, all the story can be told; or with an introduction, some episode.)

WILSON, *Tad Sheldon, Boy Scout* (The Macmillan Company, New York, 1924). Price, $.75.

WARMAN, *Short Rails* (Charles Scribner's Sons, New York, 1900). Price, $1.25. See story "The Engineer's White Hair."

KIPLING, *The Man Who Was* (Doubleday, Page & Co., Garden City, New York). Price, $1.00.

CHELEY, *Told by the Camp Fire* (Association Press, New York, 1914). Price, $1.50.

ROBERTS, *Around the Camp Fire* (Thomas Y. Crowell Company, New York, 1906). Price, $.75.

OTIS, *Dick in the Desert* (Thomas Y. Crowell Company, New York, 1912). Price, $.50. (How a boy alone crossed the Smoke Creek Desert in Nevada to procure aid for his wounded father.)

HENRY, *Ransom of Red Chief and Other Stories for Boys* (Grossett & Dunlap, New York, 1918). Price, $1.00. (A collection of twenty-five stories suitable for boys, selected by the Chief Scout Librarian of the Boy Scouts of America.

DAVIS, *The Boy Scout and Other Stories* (Charles Scribner's Sons, New York, 1917). Price, $1.50. (Contents: "The Boy Scout," a story of a Scout's good turn, and what came of it. Unusually good. "The Boy Who Cried Wolf," "Gallegher," "Blood Will Tell," "The Bar Sinister.")

MATHIEWS, *Boy Scout Courageous* (Barse & Hopkins, Newark, New

Jersey, 1918). Price, $.85. Stories of Scout valor and daring, originally published in *Boys' Life*, the Boy Scout Magazine.

————, *Boy Scouts' Book of Stories* (D. Appleton and Company, New York, 1919). Price, $2.50. (Such distinguished writers as Mark Twain, Stevenson, Tarkington, O. Henry, Joseph C. Lincoln, Jack London, Stewart Edward White, Norman Duncan, Conan Doyle, and many others are represented. These are stories of the sea and of the West, Scout stories, detective stories, humorous stories, and ghost stories.)

4. Biographical Hero Stories.—

BALDWIN, *American Book of Golden Deeds* (American Book Company, New York, 1907). Price, $.72. (The acts of heroism are various in character, ranging from the unpremeditated saving of a railroad-train to the great philanthropic movements which have blessed and benefited all mankind.)

LAUT, *Pathfinders of the Trail* (The Macmillan Company, New York, 1904). Price, $1.25.

————, *The Story of the Trapper* (D. Appleton and Company, New York, 1902). Price, $1.25.

SETON, *Trail of the Sandhill Stag* (Charles Scribner's Sons, New York, 1899). Price, $1.00.

LANIER, *The Book of Bravery* (Charles Scribner's Sons, New York, 1927). Price, $3.50. (Brings together forty-five stories of the heroic deeds of men of every age.)

YONGE, *A Book of Golden Deeds* (The Macmillan Company, New York, 1882). Price, $1.00. (A collection of stories of soul-stirring deeds that give life and glory to history.)

GRENFELL, *Adrift on an Ice Pan* (Houghton Mifflin Company, Boston, 1909). Price, $1.25. (A day and a night on a block of "sish ice," drifting out to sea, and a brave rescue by a volunteer crew of Dr. Grenfell's much beloved fishermen.)

ROOSEVELT AND LODGE, *Hero Tales from American History* (The Century Co., New York, 1903). Price, $2.00. (Twenty-six stories of brave men and thrilling adventures.)

COLLINS, *The Wireless Man* (The Century Co., New York, 1912). Price, $2.00. (Contains a host of true stories of wireless adventure on land and sea, far stranger and more fascinating than fiction.)

FARIS, *Men Who Made Good* (Fleming H. Revell Company, New York, 1912). Price, $1.25. (A few of the chapter headings are

"From Peasant's Home to King's Palace," telling how Ole Bull mastered the violin; "How Perseverance Won," the marvelous story of Bernard Palissy; "The Man Who Made the World Laugh," all about Mark Twain; "From Chimney Climber to Arctic Explorer," the achievements of Elisha Kent Kane. There are twenty-six brief but cogent chapters embracing worthwhile pursuits and callings.)

3. COMMUNITY ORGANIZATION AND DEVELOPMENT

STEINER, *Community Organization* (The Century Co., New York, 1925). Price, $2.25.

HART, *Community Organization* (The Macmillan Company, New York, 1920). Price, $2.00.

GALPIN, *The Social Anatomy of a Rural Community* (Madison, Wisconsin, 1915), Research Bulletin, Wisconsin Agricultural Experiment Station.

KOLB, *Rural Primary Groups* (Madison, Wisconsin, 1922), Research Bulletin, No. 51, Wisconsin Agricultural Experiment Station.

LINDEMAN, *The Community* (Association Press, New York, 1921). Price, $1.60.

MCCLENAHAN, *Organizing the Community* (The Century Co., New York, 1922). Price, $1.75.

SIMS, *The Rural Community* (Charles Scribner's Sons, New York, 1920). Price, $4.50.

WILSON, *The Evolution of the Rural Community* (The Pilgrim Press, Boston, 1923). Price, $2.25.

JACKSON, *A Community Center: What It Is, and How to Organize It.*

PERRY, *Wider Use of the School Plant* (Russell Sage Foundation, New York, 1910). Price, $1.25.

GALPIN, *Rural Social Centers in Wisconsin* (Madison, Wisconsin, 1916), Bulletin No. 243, Wisconsin Agricultural Experiment Station.

DWIGHT, *The Farmer and His Community* (Harcourt, Brace and Company, New York, 1922). Price, $1.25.

HOLT, *Social Work in the Churches* (The Pilgrim Press, Boston, 1922).

WARD, *The Social Center* (D. Appleton and Company, New York, 1913). Price, $2.50.

HANIFAN, *The Community Center.* Silver, Burdett and Company, New York, 1920). Price, $1.60.

BURR, *Rural Organization* (The Macmillan Company, New York, 1921). Price, $2.25.

GALPIN, *Rural Life* (The Century Co., New York, 1918). Price, $3.00.

PERRY, *Community Center Activities* (Russell Sage Foundation, New York, 1917). Price, $.60.

4. DRAMATICS AND PAGEANTRY

Catalogues of Plays and Entertainments.—A large variety of plays and dramatic material, suitable for various groups of performers, listed as to subjects, number of players, etc., may be obtained from Samuel French, 25 West 45th Street, New York; also T. S. Denison Co., 623 South Wabash Avenue, Chicago, and Eldridge Entertainment Co., Franklin, Ohio.

HACKER AND EAMES, *How to Put on an Amateur Circus* (T. S. Denison Co., Chicago, 1923). Price, $1.75.

St. Nicholas Book of Plays and Operettas (The Century Co., New York, 1916). Price, $1.50.

LANGDON, *Celebration of July 4th by Means of Pageants* (Russell Sage Foundation, New York, 1912). Price, $.15.

SCHAUFFLER, *Our American Holidays* (Dodd, Mead & Company, New York, 1910). Price, $2.00.

BATES, ESTHER WILLARD, *Pageants and Pageantry* (Ginn and Company, Boston, 1912). Price, $1.25.

PERCIVAL, *Festivals and Plays* (Harper & Brothers, New York, 1912). Price, $2.25.

GREET, *Guide and Index to Plays, Festivals, etc.* (Doubleday, Page & Co., Garden City, New York, 1912). Price, $.90.

STEARN, *Neighborhood Entertainments* (Walton Co., New York, 1910). Price, $1.00.

WALKER, ALICE JOHNSON, *Little Plays from American History* (Henry Holt & Company, New York, 1914). Price, $1.00.

NEEDHAM, *Folk Festivals* (The Viking Press, New York, 1912). Price, $1.50.

Neighborhood Play: A Manual of Rural Recreation (Perry Mason Co., Boston).

University of North Carolina Record, No. 172, Extension Series 36 (Chapel Hill). (Contains names of plays, prices, and where to obtain them.)

FRANK, *Short Plays about Famous Authors* (Henry Holt & Company, New York, 1915). Price, $1.00.

SOBEL, *Plays for the Rural Community* (Purdue University, Lafayette, Indiana, 1917).

St. Nicholas Book of Plays and Operettas (The Century Co., New York, 1916). Price, $1.50. (See "The Ballad of Mary Jane." A splendid shadow pantomine.)

5. RECREATION, PLAY MOVEMENT, YOUTH, ETC.

CURTIS, *The Play Movement and its Significance* (The Macmillan Company, New York, 1917). Price, $1.80.

LEE, *Plays in Education* (The Macmillan Company, New York, 1915). Price, $1.80.

JOHNSON, *Education by Plays and Games* (Ginn and Company, Boston, 1907). Price, $1.44.

ADDAMS, JANE, *The Spirit of Youth and the City Streets* (The Macmillan Company, New York, 1909). Price, $1.75.

FORBUSH, *The Boy Problem* (The Pilgrim Press, Boston, 1915). Price, $1.75.

HALL, *Youth* (D. Appleton and Company, New York, 1907). Price, $2.00.

MCDOUGALL, *Social Psychology* (John W. Luce & Company, Boston, 1926). Price, $2.00.

FISKE, *Boy Life and Self Government* (Association Press, New York, 1910). Price, $1.50.

CHAMBERLAIN, *The Child: A Study in the Evolution of Man* (Charles Scribner's Sons, New York, 1911). Price, $2.50.

PUFFER, *The Boy and His Gang* (Houghton Mifflin Company, New York, 1912). Price, $1.70.

BUCK, *Boy's Self Governing Clubs* (The Macmillan Company, New York, 1903). Price, $1.00.

O'SHEA, *The Child: His Nature and His Needs* (Children's Foundation, Valparaiso, Indiana, 1924). Price, $1.00.

RAINWATER, *The Play Movement in the United States* (University of Chicago Press, 1922). Price, $2.75.

SIMS, *Rural Communities, Ancient and Modern* (Charles Scribner's Sons, New York, 1920). Price, $4.50.

Neighborhood Play: A Manual of Rural Recreation (Perry Mason Co., Boston).

6. BOY SCOUTS, CAMPFIRE GIRLS, GIRL SCOUTS, CAMPING

Official Handbook for Boys (Boy Scouts of America, New York, 1927). Price, $.40.

Handbook for Scoutmasters (American News Co., New York, 1925.) Price, $1.00.

Handbook: Official Manual of Girl Scouting (Girl Scouts of America, New York). Price, $.80.

The Woodcraft Manual (Woodcraft League, New York, 1925). Price, $.50.

KEPHART, *Camping and Woodcraft* (The Macmillan Company, New York, 1921). Price, $2.50.

GRINNELL and SWAN, eds., Harper's *Camping and Scouting* (Harper & Brothers, New York, 1911). Price, $2.00.

RICHARDSON and LOOMIS, *The Boy Scout Movement Applied by the Church* (Charles Scribner's Sons, New York, 1915). Price, $2.00.

EASTMAN, *Indian Scout Talks* (Little, Brown & Company, Boston, 1914). Price, $1.50.

MILAN, JOHNSON, and SMITH, *Camp Cookery* (Oregon Agricultural College, Corvallis, 1913).

MILLER, *Camp Craft* (Charles Scribner's Sons, New York, 1915). Price, $1.75.

GILBERT, *Camping for Boys* (Association Press, New York, 1911). Price, $1.50.

TAYLOR, *The Boy's Camp Manual* (The Century Co., New York, 1917). Price, $1.75.

CHELEY and BAKER, *Camp and Outing Activities* (Association Press, New York, 1915). Price, $2.00.

BEARD, *Shelters, Shacks and Shanties* (Charles Scribner's Sons, New York, 1914). Price, $1.75.

————, *The Field and Forest Handy Book* (Charles Scribner's Sons, New York, 1912). Price, $3.00.

ADAMS, *Harper's Outdoor Book for Boys* (Harper & Brothers, New York, 1907). Price, $2.00.

TOMPKINS, *Indian Sign Language* (Author, San Diego, California, 1926). Price, pa. $1.00, lea. $2.00.

CAVE, *The Boy Scout Hike Book* (Doubleday, Doran & Company, Garden City, New York, 1913). Price, $1.75.

GILBERT, *Knots and Splices* (A. C. Gilbert Company, New Haven, 1920). Price, $1.00.

Our Camping: A Manual on Organized Camping (The Macmillan Company, New York). (Outing Series.) Price, $2.00.

SETON, *Woodcraft and Indian Lore* (Doubleday, Doran & Company, Garden City, New York, 1912). Price, $1.75.

SWAN, *Camping and Scouting* (Harper & Brothers, New York, 1911). Price, $2.00.

MILLER, *Campcraft, Modern Practice and Equipment* (Charles Scribner's Sons, New York, 1915). Price, $1.75.

JESSUP, *Roughing It Smoothly* (G. P. Putnam's Sons, New York, 1923). Price, $2.50.

MILLER, *Outdoor Sports and Games* (Doubleday, Doran & Company, Garden City, New York, 1916). Price, $1.00.

7. FOLK DANCES AND SINGING GAMES

ELSOM and TRILLING, *Social Games and Group Dances* (J. B. Lippincott Company, Philadelphia, 1928). Price, $2.50.

BURCHENAL, *Folk Dances and Singing Games* (G. Schirmer, New York, 1909). Price, $1.50.

————, *Dances of the People* (G. Schirmer, New York, 1913). Price, $2.00.

CRAMPTON, *Folk Dance Book* (A. S. Barnes & Co., New York, 1916). Price, $2.40.

LINCOLN, *Festival Book* (A. S. Barnes & Co., New York, 1912). Price, $2.40.

HOFER, MARIA, *Children's Singing Games, Old and New* (A. Flanagan Company, Chicago, 1914). Price, $.50.

————, *Popular Folk Games and Dances* (A. Flanagan Company, Chicago, 1914). Price, $.75.

CRAWFORD, *Folk Dances and Games* (A. S. Barnes & Co., New York, 1908). Price, $2.40.

GILBERT, *School Dances* (G. Schirmer, New York, 1915).

EASTMAN, *Swedish Games* (Ginn and Company, Boston, 1915).

HARRINGTON, *Nursery Rhyme Dances* (Published by the author, Newton, Massachusetts).

Special Music and Description (Chalif School of Dancing, New York, 1920).

8. COMMUNITY MUSIC

WEAVER, *Community Music,* University of North Carolina Extension Leaflet (Chapel Hill). Price, $1.32.

PARSONS, *High School Song Book* (Silver, Burdett and Company, New York).

Community Music, Rural and Small Community Recreation (Community Service, New York).

Community Music and Drama, University of Wisconsin Bulletin, Gen. Series, No. 638 (Madison).

Catalogues of Silver, Burdett and Company, New York, and C. C. Birchard & Co., Boston.

INDEX

Activities, pleasurable, 15
All Fools' Day, 87
All Run, 119
Alphabet games, 178
Alphabetical Orator, 161
Alphabetical Wedding, 94
April, First of, 87
April Counting, 93
April Museum, 90
April Words, 92
April-fool parties, 89
Arbor Day, 101
Arithmetic games, 184
Association of ideas, 165
Autographs, 173

Back to Back, 171
Back-to-back relay, 128
Balloon-blowing contest, 113
Baseball, 22
Basket-ball throw, 113
Beater Goes Round, 117
Bibliography, 265
Big Noise, the, 155
Billing and Cooing, 77
Bird and tree hikes, 102
Bird Mates, 77
Bird riddles, 67
Black and White, 121
Blarney Stone, 84
Blind Pig, 84
Blindfold selection of partners, 69
Blindman's Thirst, 196
Bombastic Proverbs, 64
Break Through, 117
Button-sewing contest, 127

Calendar, 49
Camp awards, 151
Camp "movies," 166
  programs, 138
Camp sites, 137
Camp songs, 149
Camp-fire, 139
  general games, 154
  programs, 140
Camping, 130
  Boy Scouts, 132
  character-building results, 134
  community program, 133
  qualities developed by, 136
Candle-races, 115
Caterpillar race, 126
Center Base, 119
Centipede race, 127
Changing partners on hikes, 105
Chariot-race, 123
Chinese game, 195
Chinese Stand Up, 122
Christmas, 210
  blocks, 216
  carols, 211
  gifts, 214
  parties, games for, 213
Christmas Shopping, 214
Christmas tree bonfire, 64
  community, 213
Circle games, 116
Climbing, instincts in, 25
Clock golf, 113
Clothes-pin race, 128
Co-ed Tag, 190
Community
  definition of, 3
  music, 251
  organization, 6
Competition, 17
Compliments, 84

Confusing Square, the, 197
Conversation by number, 60
Coöperative entertainment game, 204

Dancing, 33
Debates, New Year's, 61
Defying Gravity, 93
Discarded toys, 212
Dizzy Izzy, 121, 165
Dodge-ball, 117
Dog-Fight, 163
Dramatic reading
  how to conduct, 231
  plays for, 245-250
Dressing-races, 115

Egg-and-spoon race, 127
Egg-catching contest, 127
Events of the Year (game), 70

Fall, recreations for, 169
February, 74
Feeding molasses, 196
Flash-light hunt, 209
Folk-Dancing, 126
Football, history of, 42
Forced Laugh, 170
Fortune-telling, 206
Fortune-telling Hands, 170
Fox and Chickens, 122
Friendliness, 11

Games, old English, 37
General participation, 10
Geographic games, 183
Geographic Partners, 70
Geographic Traveling, 184
Ghosts, 179
Ghost-story, 159
Goat Relay, 124
Golf, history of, 43
Green Guesses, 85
Guessing contest, 204

Half-hearted Matching, 76

Hallowe'en
  history of, 197
  parties, 200
  preparations for parties, 202
  Telegrams, 203
Hands and Hearts, 78
Handshake Circle, 172
Handshaking Games, 171
Hand-wrestle, 122
Harvest-Home, 186
Head Balance Relay, 158
Heart-touching contest, 77
Hikes
  bird and tree, 102
  winter-day, 72
Hoop relay, 157
Hoop-rolling contest, 127
Horseshoe pitching, 114
Human croquet races, 114

"I Have a Bright Idea," 164
"I Love My Love," 93
Illustrated Poems, 222
Initials, 180
  Game of, 106
Inverted Glass of Water, 93
Irish Geography, 84
Irish Words, 85

Jack's Alive, 162
Jug balancing, 164

Kick-ball, 121
Knight of the Slipper, 173

Lantern-slides of camp activities, 154
Laughter, 21
Leadership in recreation, 8
Leaf Partners, 106
"Lemons and Roses," 95
Letters equal to words, 196
Lincoln's Birthday, 79
Luncheon in Suspense, 105

Maggie and the Rolling-Pin, 128
Magic Saucer, 92

Masked Face, 70
Match-box relay, 156
May Day, 96
Mellow Drammer, 225
Mind, states of, 17
Mixing marches, 172
Months, game of, 182
Mother's Day programs, 110
Mounted wrestling, 166
Moving-day race, 123
Music
  formal, 258
  in the home, 260
  instrumental, 257
Mysterious Resolutions, 62
Mystic Cord, 70

Nail-driving contest, 114
Names, game of, 79
New Dresses for New Year, 71
New Year, games for, 59
  New Year's Debates, 61
  New Year's Resolutions, 71
New Year's Day, history of, 51
New Year's gifts, 54

Obstacle race, 92
Odd Man's Cap, 163
Organization, forms of, 7
Outstanding Characteristics, 85

Paper bag relay, 156
Partners, selection of, 67
Pass-ball, 117
Peanut relay, 125
Peanut scramble, 113
Picnics
  events for boys and girls, 116
  events for girls, 115
  programs and equipment, 111
Picture-Frame, 77
Pillow spar, 162
Poison, 118
Pokey Huntus, 227
Poses, 193
Presidential Race, 182
Programs, preparation and management, 11
Progression, 125
Progressive dinner party, 63
Progressive ghost-story, 204
Progressive story, 158

Quaaltagh, 58
Quintain, 44
Quoits, history of, 40

Raisin race, 208
Reading of plays, 230
Recreation
  historically considered, 37
  hobbies in, 30
  instincts in, 21, 26
  physical changes in, 14
  social elements in, 28
  variety in, 10
Relay-races, 119
Riddle-guessing, 217
Rising Sons of Elisha, 173
Roadside questions, 105
Roller-skates, history of, 41
Rolling race, 113
Rooster-fight, 122
Rope hike, 209
Rope-skipping race, 113
Running at the ring, 45

St. Patrick's Day
  history of, 82
  stunts, 83
St. Valentine's Day, 74
School-room games, 175
Seeing Green, 83
Shadow plays and pantomimes, 224
Sharpshooter, 159
Sheiks and Flappers, 107
Shifting Seats, 194
Siamese twin race, 128
Similes, 181
"Sing" tag, 159
Singing, formal, 256
Skating and bobsled parties, 73
Slap tag, 116
Sleigh-rides, 72

Slipper Slap, 163
Snow sculpturing, 73
Snow-man races, 73
Social mixers, 169
Song material, 255
Spring, recreations for, 82
Stabbing peanuts, 209
State Directory, 195
Stork contest, 153
Story-telling, 140
  an illustration of, 143
Stride-ball, 118
Subway relay, 157
Suitcase relay, 124
Summer, recreations for, 129
Synonyms, 181

Tag-games, significance of, 23
Talking "movie" story, 206
Telegrams to Santa Claus, 215
Tennis, history of, 42
Thanksgiving, 188
  party games, 190
  Reasons for (game), 191
Three Deep, 118
Three-legged race, 121
Tournaments and jousts, 44
Tournaments in Virginia, 45
Tree riddles, 104
Triple tag, 107
Truthful Portrait, 91
Twelfth-night, 55
Two Deep, 118

Valentine Day, *see* St. Valentine's Day
Valentine parties, games for, 76
Vocabulary and spelling, games of, 176

Washington's Birthday, 79
Weather-Vane, 171
Wild-flower guessing rimes, 107
Winter, recreations for, 49
Woodcraft council fire program, 148, 151
Woodland Lovers, 103

Year's recreational program, planning the, 50

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